

MUSICAL AMERICA



Edited by

John C. Freund

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FOREMOST ARTISTS FOR KLEIN CONCERTS

Schedule Now Complete for Popular Sunday Series at New Deutsches Theater

No Encores Will Be Allowed Under Any Circumstances—Concerts to Begin Punctually at Three and End Before Five—Special Rates for Subscribers

The inaugural season of Sunday Popular Concerts to be given at the new Deutsches Theater, New York, under the management of Hermann Klein, will begin on October 4. Mr. Klein has just returned from spending the Summer abroad, where he completed arrangements for the appearance at these concerts of a representative galaxy of the foremost vocalists, pianists, violinists, cellists and other instrumental soloists, as well as string quartets and trios, before the public.

The series, which will be under the patronage of leaders in the social and musical world of the metropolis, will extend over thirty Sunday afternoons. In arranging the programs a policy as eclectic as possible will be pursued, the aim being to make them of the utmost variety and interest.

The complete list of artists and organizations to appear, as just announced by Mr. Klein, is as follows:

Vocalists: Shanna Cumming, Kitty Cheatham, Bertha Harmon-Force, Jeanne Jomelli, Corinne Rider-Kelsey, Frieda Langendorff, Mrs. Benjamin Lathrop, Miss Lawlor, Estelle Liebling, Gertrude Lonsdale, Charlotte Maconda, Florence Mulford, Rosa Olitzka, Yvonne de St. André, Josephine Swickard, Misses Sassard, Frieda Stender, Mrs. Herbert Witherspoon, David Bispham, Avery Belvor, Claude Cunningham, Horatio Connell, Cecil Fanning, George Hamlin, Glenn Hall, Franklin Lawson, Heinrich Meyn, Leon Rennay, Francis Rogers, Herbert Witherspoon, Frederick Weld.

Pianists: Charles Anthony, Fannie Bloomfield-Zeisler, Louis Bachner, Augusta Cottlow, Alfred Calzin, Nathan Fryer, Katharine Goodson, Ossip Gabrilowitsch, Paolo Gallico, Heinrich Gebhard, Carrie Hirschmann, M. and Mme. Josef Lhévinne, Tina Lerner, Sophie Naimska, Alfredo Oswald, Julian Pascal, Germaine Schnitzer, Ernest Schelling, Emma Showers, Antoinette Szumowska, Adela Verne.

Violinists: Timothée Adamowski, Edouard Déthier, Arthur Hartmann, Hugo Heermann, Willy Hess, Kotlarsky, Otto Meyer, Olive Mead, Marie Naimska, Maud Powell, M. and Mme. Petschnikoff, Albert Spalding, Efrém Zimbalist.

Cellists: Josef Adamowski, Henry Bramsen, C. Darbshire Jones, Lillian Littlehales, May Mukle, Albert Rosenthal, Alwin Schroeder, Jean Schwiller.

Flautist: Marguerite de Forest-Anderson.

Solo contrabass: Sergei Kussewitzky.

Quartets and trios: Adamowski Trio, Altschuler-Bernstein Quartet, Flonzaley Quartet, Hess-Schroeder Quartet, Hugo Heermann Quartet, Lekeu Quartet, Olive Mead Quartet, New York Trio, Maud Powell Trio, Schubert String Quartet, of Boston.

Accompanists: Max Liebling, Arthur Rosenstein, Harold Osborne Smith.

The concerts will begin at three o'clock, and will be so timed as to end a little before five. It is announced that under no circumstances will encores be allowed. The first part of each program will consist en-



JEANNE JOMELLI

This Distinguished Soprano, Formerly of the Metropolitan and the Manhattan, Will Formally Open Her Season at the Worcester and Maine Festivals—After an Extended Concert Tour Lasting Through the Winter She Will Go to London to Create the Leading Rôle in a New Opera to Be Produced at Covent Garden (See Page 4)

tirely of serious compositions. The second part will include pieces of a somewhat lighter type, and a larger proportion of vocal music, to be sung exclusively in the English language. Special features from time to time will be a large choral number or song cycle, and the choicest of the new songs by American and British composers. The prices will range from fifty cents to \$1.50, while special rates are arranged for subscribers. The subscriptions for fifteen concerts will be divided into three series, namely, from October 4 to January 10, from January 17 to April 25, or on alternate Sundays throughout the season.

Adele Verne's New York Début

Adela Verne, the English pianist, whose coming tour has aroused widespread interest among the music lovers of this country, will make her New York début with a recital at Carnegie Hall on Saturday afternoon, October 17. Afterwards she will be heard with all the principal orchestras of New York and the other larger centers, besides appearing in a great many recitals, for which she has arranged interesting and comprehensive programs, containing a number of compositions as yet unfamiliar to the American public. She will sail on the *Lusitania* on October 3.

NEW YORK SYMPHONY PLANS MORE CYCLES

Tschaikowsky Series and Mendelssohn Celebration Arranged for New Season

Six Afternoons Will Be Devoted to Special Beethoven Programs—Evening Concerts to Be Given on Tuesdays This Year—Spalding's Début

The New York Symphony Society, conducted by Walter Damrosch, will hold the evening concerts in the series it has arranged for the coming season at Carnegie Hall, New York, on Tuesdays this year, instead of Saturdays, as heretofore, according to the announcement just issued by the management. This change has been made to gratify the expressed preference of a majority of the subscribers.

Thus far sixteen Sunday afternoon concerts have been arranged, besides the eight scheduled for Tuesday evenings, but the number of matinées will undoubtedly be increased to twenty. Such was the impression made by the series of Beethoven programs last year that another Beethoven cycle will be given this season, when six special concerts on Thursday afternoons will be devoted to it. During the series, which will begin on February 4, the nine symphonies will again be performed, but several important works will be included which were not heard last year. At the last of these concerts the Ninth Symphony will be given twice, with an intermission of ten minutes.

One of the most interesting features of the season will be the appearances of Gustav Mahler, of the Metropolitan Opera House, who by special invitation of Walter Damrosch, as already announced, will conduct three concerts, on November 29, December 8 and December 13.

The opportunity for daily rehearsals has enabled Conductor Damrosch to devote a part of each Winter's activities to the presentation in chronological sequence of the works of one composer. This year Tschaikowsky will be the composer selected, and a Tschaikowsky cycle will be given during the second series of Sunday afternoon concerts. Finally, a Mendelssohn celebration will be held on January 30 and February 3, in honor of the hundredth anniversary of Mendelssohn's birth, February 3, 1809.

The list of assisting artists to be engaged for the series is not yet complete. A number of the most noteworthy of the visiting European violinists and pianists have already been signed, and negotiations are pending with several of the leading singers of the opera stage. One of the first soloists to be heard will be Albert Spalding, the new American violinist, who will make his New York début at the concert of the orchestra on November 8.

May Mukle Here for Second Tour

May Mukle, the English cellist, who is to make her second American tour this season, arrived in New York on the *Majestic* on Wednesday evening. Anne Ford, the English pianist, who is to tour with Maud Powell and Miss Mukle, is detained in England by professional engagements, but will sail for this country on October 12.

Mary Garden reappeared at the Paris Opéra last Friday as *Juliette*.

Alice Merritt-Cochran an Artist Who Deserves the Popularity She Has Won



ALICE MERRITT-COCHRAN

This Well-known Soprano Is One of the Most Accomplished Musicians on the Concert Stage of This Country To-day

There are few singers that have made such rapid progress as Alice Merritt-Cochran, the popular Brooklyn soprano who has been conspicuous at the leading festivals and concerts throughout the country during the last few years.

Her voice is a soprano of great range and brilliancy and she combines with it a most prepossessing stage presence. From the first her success in concert work and oratorios has been aroused, her tone production, enunciation, true intonation, excellent technique and authoritative interpretations alike winning warm praise wherever she has been heard.

Mrs. Cochran received her training from Oscar Saenger, of New York, from whose studio so many artists have entered the concert and operatic field, and has also studied with Jacques Bouhy in Paris. Her repertoire includes all of the oratorios and cantatas, as well as operas in concert form and songs in Germany, French and English.

She has appeared with many of the principal oratorio societies and under the batons of such conductors as Frank and Walter Damrosch, Dr. Horatio Parker, Tali Esen Morgan, Walter Henry Hall, John J. Bishop, Joseph Pache, Arthur Claassen and

others of similar rank. One of the greatest of her recent successes was won at the Springfield Festival, and during the Summer she repeated many a former triumph by her singing in the performance of "The Messiah" at Ocean Grove, N. J., on the occasion of the inauguration of the new organ.

This artist has the advantage of being a fine pianist, as well as a singer of the first rank. Her all-round musicianship has undoubtedly contributed materially to gaining for her the enviable position she now occupies on the concert stage of this country. According to present indications, she will be more prominent than ever in the professional world during the coming season.

BOSTON SYMPHONY SEAT SALE

Earlier This Year Than Usual—Attractive Features Planned for Season

BOSTON, Sept. 8.—The annual auction sales of seats for the season of symphony concerts will come a little earlier this year than usual. The sale of \$18 seats for the public rehearsals on twenty-four Friday afternoons will be held on September 28, beginning at 10 o'clock. The \$10 seats for the rehearsals will be sold on September 29, at the same hour. The sale of the \$18 seats for the concerts will be on Thursday, October 1, while the \$10 seats for the concerts will be sold on October 2.

According to the long established custom, full announcement concerning the season, the works to be presented and the soloists to appear will be made on the second Saturday and Sunday preceding the sales.

This year's announcement promises to be unusually attractive. Several of the soloists have never been heard in Boston with the symphony orchestra. More than usual emphasis will be laid on the vocal features of the concerts.

Max Fiedler, the new conductor, will sail from Bremen on Tuesday, Sept. 22, and is due to arrive in New York on the 29th.

The season will include 110 concerts between the opening in Boston on October 8 and 9, when the first public rehearsal and the first concert will be given, and the close of the season on Saturday, May 1. In addition to the twenty-four public rehearsals and concerts in Boston, the five monthly trips to New York, Philadelphia, Baltimore, Washington and Brooklyn, and the week's trip to the West, more than the usual number of concerts will be given in New England.

The music at St. Mark's Episcopal Church, Washington, D. C., during the summer has been supplied by a choir of young girls and a few men volunteers, with William B. Trott at the organ. On October 1 the position of organist will be taken by Samuel Wood, of England. Mr. Wood is a graduate of the Royal College of Organists, and was a fellow-pupil in Manchester Cathedral, England, with Edgar Priest, organist at St. Pauls, in Washington. Mr. Wood will have a male choir, but the professional soloists will be discontinued.

The Berlin Komische Oper is to make the first production of "A Violet Festival," a new opera by Brand Buys, a young Austrian composer of Dutch descent.

MISS GESCHEIDT'S SUMMER

New York Soprano Gives Song Recitals at Pennsylvania Resort

Adelaide Gescheidt, the young New York dramatic soprano, has been summering at Mt. Pocono, Pennsylvania, and incidentally increasing the circle of admirers of her voice and attainments. She has given two



ADELAIDE GESCHEIDT

This Snapshot of the New York Soprano Was Taken at Mt. Pocono

recitals there, at the second of which she had the assistance of Florence Dunlap, pianist of Philadelphia, and William Brown, baritone, of Jersey City. On both occasions she was warmly received.

Miss Gescheidt's bookings for the coming season indicate a prosperous year for this talented young artist.

Maestro Sulli in New Studio

Giorgio M. Sulli, the well-known vocal instructor, will resume his New York classes for the season on October 1, when he will take possession of his new studio in the Metropolitan Opera House, 1425 Broadway.

W. J. Henderson, music critic of the New York Sun, has been sending interesting letters from Europe, where he has been spending the Summer months. In a recent Sunday Sun he describes a jaunt through the Mosel Valley, Germany, as yet comparatively little frequented by tourists.



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CINCINNATI MUSICAL ACTIVITIES RESUMED

From Across the Water and Local
Resorts Teachers Return to
Studios

CINCINNATI, O., Sept. 7.—The past week has witnessed the return of many Cincinnati musicians who have been loath to take up the work of the season until the eleventh hour. Friday, Frederick Shailer Evans, of the Conservatory faculty, reached the city, coming direct from the boat, and before he had been in town an hour was hard at work arranging his classes for the season. At this institution students are arriving by every train, and the resources of Miss Baur and the faculty are taxed to the utmost in taking care of the new arrivals and assigning them to classes. An extensive series of concerts and recitals has been planned for the season in Conservatory Hall, including eight concerts of chamber music.

A recital of particular interest will soon be given by Theodor Bohlmann, of the works of Felix Weingartner. During his residence abroad Mr. Bohlmann was invited by Weingartner personally to give an interpretation of his writings, and among the many literary and artistic souvenirs which Mr. Bohlmann brought to America with him is a cordial letter from Weingartner expressing his delight that his works are to be presented in Cincinnati by one whom he knows to be a consummate artist. Among Mr. Bohlmann's pupils this season will be Miss Burstner, of Brisbane, Australia, who was a member of his artist class at the Stern Conservatory, Berlin.

Mrs. Douglas Boxall left Cincinnati Saturday last for England, where she will make a short visit with the parents of her late husband before going on to Vienna to take up her studies with Leschetizky.

Emil Weigand, director of the Weigand Violin School, will open the season in a new studio in the Odd Fellows' Temple Building. Mr. Weigand was a pupil of Eugène Ysaye, and is one of the most prominent Cincinnati violinists. At the Ohio Conservatory of Music, of which Mrs. Charles Granninger is directress, plans are being made for a large enrollment, and prospects are good for a most successful season.

On Tuesday of this week the College of Music began its thirty-first academic year. The members of the faculty have returned from their vacations, and will be "at home" to former and prospective students in their respective studios all this week. The work of the two new additions to the voice department, Douglas Powell and Willibald Lehmann, will be watched with much interest. Mr. Lehmann has been in Cincinnati sufficiently long to surround himself with a satisfactory following, and the excellence of his methods has been favorably commented upon by local singers who have taken advantage of his coaching. Mr. Powell is a newcomer, although it is evident from many good reports that he has established an enviable reputation wherever he has appeared. As a soloist Mr. Powell has been associated with such artists as Patti, Melba, Albani, Edward Lloyd, Ben Davies, Pol Plançon and many others of like fame.

Sig. Albino Gorno, principal of the piano department, spent the Summer abroad, devoting the greater portion of his time, with Mrs. Gorno, in Italy and Switzerland. Romeo Gorno contented himself with a limited vacation on account of his Summer teaching, and took his rest at El Dorado Springs, in the West.

Louis Victor Saar returned to Cincinnati on Monday, the picture of health, after his European trip. Although much of the time was spent with his parents at their home in Lindau, on the Bodensee, nevertheless he busied himself reading over a number of new choral works. In the accomplishment of this purpose, Mr. Saar visited Berlin, Munich and Leipzig, where he selected a number of novelties, to be given by the College Chorus under his direction

HOW AMERICAN SINGERS SPEND VACATION ABROAD



WELL-KNOWN AMERICAN CONCERT ARTISTS "OFF DUTY" IN BAVARIA.

The pictures herewith reproduced afford an idea of how some of the American concert stage favorites have been spending the "off season" abroad. The left-hand photograph presents an interesting musical, literary and nautical group. Reading from left to right are: Mrs. Claude Cunningham, wife of the baritone; George Hamlin, the tenor; Marcella Kraft, the Boston soprano, now prima donna at the Kiel Opera; Dr. Schreiber, conductor-in-chief at the Kiel Opera; Claude Cunningham, the baritone; Prof. Schmiedel, professor of languages at the Eisenach Gymnasium, and Captain Brehmer, head of the Naval Academy at

in the coming series of concerts in Music Hall.

Louise Dotti has been mingling with friends of the stage and music circles in the East this Summer, and before leaving New York placed her talented pupil, Mina Davis, of Louisville, in one of the first-class light opera companies. Sig. and Mrs. Lino Mattioli arrived in Cincinnati on Thursday, after their Summer sojourn on Lake Placid and at Atlantic City. Frederick J. Hoffman, contrary to his early expectations of remaining at home, made a brief visit to Put-in-Bay. Ernest Wilbur Hale remained all Summer at his country home near Wilmington. Otilie Dickerscheid enjoyed the lake breezes of Michigan; Mary Venable went to the Adirondacks and Loon Lake, while Adele Westfield was kept busy with numerous short visits in this vicinity.

The customary business of the college required Mr. Gantvoort's presence most of the time, but he made a brief visit to Toledo to attend the Ohio State Music Teachers' Association, and an equally short call upon his son, Carl Gantvoort, who is singing in light opera this Summer in Elmira, N. Y.

Mrs. Lillian Arkell Rixford, after a Summer spent at White Sulphur Springs, W. Va., opened a new Moller organ in the Methodist Church at Catlettsburg, Ky., on Friday evening. Emil Knoepke's numerous professional engagements required his presence in Cincinnati all Summer. Henri Ern devoted the Summer months to outdoor pleasures in Michigan. With Mrs. Ern, he visited many of the better-known Summer resorts. Harry Rupert Carr shows excellent results, physically, of his Summer at Findlay Lake, Chautauqua, N. Y. Mr. Carr is an enthusiastic lover of outdoor sports, and he states that his Summer activities were divided between several hours' daily teaching, the tennis court and the lake.

F. E. E.

MME. LANGENDORFF'S TOUR.

German Mezzo-Soprano Comes Direct from Filling Engagements Abroad

Frieda Langendorff, a German mezzo-soprano of great talent among the younger opera stars, is to make a concert tour of America this season. While she is comparatively little known in America as yet, she received some most complimentary press notices during a short season with the Metropolitan Opera Company in New York last year. In Europe, where she is well known, she was chosen as one of the singers for the Wagner Festival at Bayreuth this year.



CLAUDE CUNNINGHAM

This Snapshot Caught the Well-known Baritone on His Way to "Don Giovanni"

During the past summer she has been singing leading Wagnerian rôles at the New Royal Opera at Berlin under the direction of Hermann Gura. The press notices on her appearances were numerous and favorable. The *Börsenzeitung* commented particularly on her presentation of the part of *Azucena*, one of her best rôles: "Mme. Langendorff, who sang the *Gypsy*, participated in the honors of the evening. Her passionate and truly characteristic interpretation of this difficult rôle never lost its fascinating power over the audience."

Mme. Langendorff has a mezzo-soprano voice of great range and beauty and a real talent for acting, which she inherits from her mother. In concert and oratorio work her success has been as pronounced as on the opera stage and her manager, R. E. Johnston, anticipates a busy season for her.

Cambridge Pianist Leaves for Berlin

Ellen Yerrinton, a pianist well known in Boston and Cambridge music circles, sailed last week for Berlin, where she will spend the Winter as a *Vorbereiter* for Teresa Carreño, with whom she has studied extensively.

Alice Sjoselius, of Duluth, Iowa, has just returned there after two years of study under Isidore Luckstone, of New York. Miss Sjoselius will be soprano soloist in St. Paul's Church this year.

Kiel, and a personal friend of the German Emperor. The picture was taken on a raft trip on the River Isar in Bavaria.

The picture at the right, "Prosit with milk!" was taken while the party represented was on a walking trip to Lake Uri, in Switzerland. Reading from left to right, the group consists of Corinne Rider-Kelsey, the soprano; George Hamlin, Claude Cunningham and Mrs. George Hamlin. Mrs. Cunningham manipulated the camera.

In the individual picture of Mr. Cunningham the baritone is seen walking along a street in Munich on his way to hear "Don Giovanni" at the Mozart Festival.

WASHINGTON'S MUSICIANS READY FOR NEW SEASON

The Different Conservatories Are Reopening Their Doors to Pupils from Many States

WASHINGTON, D. C., Sept. 9.—The various colleges and institutes of music in the National Capital are preparing for their openings, and rehearsals of different organizations are already beginning. The Von Unschuld University of Music is receiving pupils, including representatives of the far Western States. The Weber Orchestra, under the direction of H. W. Weber, has announced the opening of its rehearsals on September 21. Henry Xander, musical director of the Washington Sängerbund, has already begun rehearsals; while the concert committee of this organization will shortly make the announcements of the several concerts which will take place during the coming Winter and the artists to be heard. Many of the churches are gathering together their choirs and arranging their quartets, preparatory for the Winter's work.

Edith Pickering, of the faculty of the Von Unschuld University of Music, has spent the greater part of the Summer in New York, coaching, and will return shortly to reopen her studio for the coming season.

Josephine Espata Daly, contralto; Cecelia Murphy, soprano; and Norman Daly, pianist, all well-known in musical circles here, have been heard in several concerts at Atlantic City during the Summer.

Mrs. Katie Wilson-Greene has returned to the city, after a visit in Maryland, and is preparing to open her studio for the Winter. Mrs. Greene will be very busy during the coming season with the managing of a number of recitals in the city, aside from the five appearances of the Boston Symphony Orchestra. She will continue her morning musicales at the New Willard, which were so popular last season.

Mary A. Cryder, who will present Mme. Chaminade to the Washington public in November, has recently received a personal communication from this French composer, in which the artist expresses herself as delighted with the prospects of the American tour. Especially is she anxious to visit the Capital. Mme. Chaminade is a close friend of Miss Cryder, who will arrange some social entertainments for the artist while here.

W. H.

Both Mascagni and Puccini are said to be making an opera of "Three Weeks."



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THOMAS ORCHESTRA ANNOUNCES SOLOISTS

Imposing Array of Artists to be Heard with the Chicago Organization

CHICAGO, Sept. 7.—So jealously does Conductor Stock guard the high standard of the Thomas Orchestra that even during its Summer season at Ravinia an appearance as soloist with the orchestra carries with it an endorsement that any artist might seek eagerly. The last two weeks of the Thomas Orchestra's engagement at Ravinia were marked by but few soloists, but those who had the good fortune to secure some of the coveted places were possessed of the same high talents and attainments that are regarded as requisite during the regular season of the orchestra.

To have scored a brilliant success such as was the good fortune of Mme. Sturkow-Ryder carries with it the highest endorsement of this gifted woman's powers as a pianist. Mme. Sturkow-Ryder chose for this appearance one of the most intimate and poetic compositions in the entire range of piano literature, the Chopin F minor concerto, of which she played the second and last movements. So enthusiastic was the audience that she was finally obliged to respond with an encore, when she gave Chicagoans their first opportunity to become acquainted with Poldini's charming "Etude Japonaise."

The orchestra opens its eighteenth season October 16 and 17. The soloists during the season will be as follows: Vocal, Johanna Galski, Marie Rappold; piano, Katharine Goodson, Adela Verne, Fannie Bloomfield-Zeisler, Ernest Schelling, Ernest Consolo, Emil Sauer and Paderewski; violin, Mischa Elman, Albert Spalding, Alexander Petschnikoff, Leopold Kramer and Ludwig Becker; cello, Bruno Stein-del; organ, William Middelschulte; harp, Enrico Tramonti.

L. Gaston Gottschalk, director of the Gottschalk Lyric School, has added several more musicians to his faculty, among them being Alfred Barthel, Mme. F. Barthel, Mary Freeman, Joseph D. Litkowski, Carl Augustus Sauter, Bertha Mae Everhard, Carrie Grab, Agnes Cross and Hugo P. Goodwin.

Mrs. Gertrude E. Gottschalk will assist Mr. Gottschalk in his teaching. Viola Hopkins Lynch, who is the accompanist at the school, will teach piano also. Mr. Barthel, of the Thomas Orchestra, will teach sight reading, composition, counterpoint and oboe playing. Mr. Goodwin is an acquisition to the organ department, and Mr. Sauter is at the head of the piano department.

The Gottschalk Lyric Club will give a number of operas during the coming season. The club is composed of vocal students of Mr. Gottschalk, and the operas are given in recital form, and are preparatory to appearances with opera companies.

Leo Wald-Erdody, son of Franz Wald, of Chicago, will remain in London this coming season, where he will fill concert engagements. He first studied in Berlin, under Joachim and Wirth, but for several years past he has been under Sevcik.

Mr. and Mrs. Garst gave another of their charming recitals at the Garst studios, in Kimball Hall, Saturday afternoon. Norma Schad, of Dubuque, Ia., gave a well-arranged program of English, Italian and French songs.

Myrtle Elvyn, the pianist, will make a tour to the coast with the Rosenbecker Orchestra, under the management of Charles Beach. Mr. Beach has booked the Damrosch Orchestra for the Louisville Musical Festival on May 6, 7 and 8. "Aida" and

Smart's "Bride of Dunkerron" are two of the choral works to be sung. Two of the soloists are Corinne Rider-Kelsey and Reed Miller.

Milton R. Harris has returned from his annual Summer normal work in Indiana. He conducts musical institutes at Salem, Corydon and North Vernon, Ind. He teaches methods to music teachers in the graded and high schools. There are some three hundred to six hundred at these institutes who take up choral and part song work as well as elementary voice culture and sight singing. This is Mr. Harris's sixth season at these places.

It is announced that the new choral society, called the Central Choral Association, under the direction of Milton Harris, will hold its first rehearsal Tuesday evening, September 8, in the lecture room on the fourth floor of Kimball Hall.

C. W. B.

Amorous Numbers

Knights I., II., III. and IV.

Once gave a serenade,
Expressing raptures o'er
A beautiful young maid.

I. (tenor) sang a lay
With operatic din.

II. madly twanged away
Upon a mandolin.

III. (bass) cried: "Darling, come
To where I pine for thee."

IV. pounded on a drum
With frenzied energy.

She opened her lattice. "Hey!"
She cried, "that knight I will
Select as fiancé
Who shows the greatest skill."

I. promptly sang high C.
II. twanged till he was numb.
III. slid straight down to Z.
IV. paralyzed his drum.

She listened, tense; each dreamed
That her heart would win.
"Bravvo!" at length she screamed,
"You with the mandolin!"

* * * * *
They wed. I., IV. and III.
Each gave a heartfelt curse,
And threw cold hands to see
Who'd get a taxi-horse.

—Thomas R. Ybarra, in New York Times.

Francis Rogers Announces Recital

Francis Rogers will return shortly to New York, after a Summer that has been not only enjoyable but decidedly profitable. The baritone recently filled three engagements in Newport and two in Bar Harbor, while in Lenox and other well-known resorts he has arranged to appear in recital. Mr. Rogers will continue under the direction of Loudon Charlton. His annual New York recital is booked for Tuesday afternoon, November 24, at Mendelssohn Hall.

Severn's Compositions in Demand

Edmund Severn has returned to New York, and is resuming his violin classes. This has been a good year for Mr. Severn's compositions. Theodore Spiering and Rudolph Ganz recently played the violin sonata in C major in private in Berlin, and the work is to be brought before the Berlin public this coming season. Victor Herbert and Sousa have been producing other works, notably the "Song Celestial" for orchestra and the "Bacchanal" for violin, played by Giacinta della Rocca.

Louise Schippers in Weimar

WEIMAR, Sept. 1.—Louise Schippers, of Brooklyn, N. Y., gave a successful song recital here recently, at which she sang numbers by Bemberg, Grieg, Thomas, Beach, Wagner, Dell'Acqua, Liszt and Arthur Claassen. By the last named, the director of the Brooklyn "Arion," Miss Schippers sang "Parting" and Ganz im Geheimen." Mr. Claassen was at the piano.

Mme. Jomelli to Create Leading Role in New Opera in London Next Year

No singer will be more in evidence during the music season now commencing than Jeanne Jomelli, the Dutch soprano, who sang at the Manhattan Opera House last year. Previous to her engagement at Mr. Hammerstein's institution she had been connected with the Conried Metropolitan Opera Company, and through these associations and the prominent concert engagements she filled at the same time she has been welcomed on all sides as one of the foremost artists now before the public. Many of her engagements for the new season are the outcome of the appearances she made both in New York and on tour with the New York Symphony Society, under Walter Damrosch last year.

Mme. Jomelli returned from her Summer abroad last week, and opened her season without any delay with a concert at Ocean Grove, N. J., when she scored another noteworthy success with an immense audience. On October 1 and 2 she will sing at the Worcester Festival, going from there to the Maine Festivals for three days each at Portland and Bangor. Her subsequent tour includes the leading cities all over the United States, and many smaller cities en route. Then in the Spring she will go to London for the Covent Garden season, where she will create the principal female rôle in a new opera based on Michelangelo's life.

This artist was born in Amsterdam, Holland, where she received her first training in music. Her love for the art was manifested at an early age; she was but five years old when systematic lessons on the pianoforte were begun. Until she was fifteen years old she received three lessons a week, and showed such talent and application that were it not for the discovery that she was the possessor of an unusual voice, she would have become a distinguished pianist. Her progress in the vocal art was such that ere she passed her seventeenth birthday her début, in the Amster-

dam Theater, had taken place. She sang in "Romeo and Juliet," under Van der Linden, and achieved a notable success. Her parents were averse to her becoming a professional singer, and they dissuaded her from carrying out her cherished plans. Shortly afterwards her father died and her mother was won over by the young prima donna.

Mme. Jomelli began her professional career in an unusual way. About the time she was finishing her studies with Stockhausen, in Frankfurt, she received a flattering offer to go on a tour with a concert company to Dutch India. This was the beginning of a trip which took her around the world. The tour included China and Japan. Afterwards, finding herself in Paris, she gladly accepted Massenet's offer to "coach" her in his operas free of charge. For several years she made frequent appearances in the capitals of Europe, receiving unusual tokens of regard. Her most noteworthy successes were won in Berlin, Paris and London. On the opera stage she has proved herself exceptionally versatile, her repertoire ranging from *Elisabeth* in "Tannhäuser," *Elsa* in "Lohengrin," *Marguerite* in "Faust" and *Donna Elvira* in "Don Giovanni" to *Isolde* and *Brünnhilde*.

Last March she was engaged to take the place of Mme. Nordica, originally announced for one of the Beethoven concerts, when she met with such success that Walter Damrosch immediately engaged her for two more concerts in the cycle.

After her appearances at the Louisville Festival in May her manager received the following letter from President Quast, of the Festival Association: "Mme. Jomelli simply took the Louisville people off their feet. She was compelled to sing three encores, and that was not enough; they wanted more. Her expression and style were simply superb; her singing and dramatic air in the 'Ah! Perfido' have never been equaled here."

KNAPP'S BAND AT PALISADES

Musicians Are Feature of Amusement Park Across the Hudson

Knapp's Millionaire Band opened its music festival at the Palisades Amusement Park on Sunday, September 6, and has made a deep impression from the start, the excellent band of forty men winning instant admiration for their rendition of popular and classic programs.

Tuesday was "German Day," and Wagner, Eilenberg, Zimmerman and Lehar were on the program. Florence Drake Le Roy, the soprano, was the soloist on the following, "Italian Day," and made a decidedly favorable impression, being repeatedly recalled. Thursday was "Song Authors' Day," Friday, "Irish Day," and Saturday was scheduled to be given over to "opera bouffe."

Director of Paris Opéra Weds

PARIS, Sept. 7.—Louis Broussan, the co-director with André Messager of the Paris Opéra, was married last Thursday to Madeline Legarde. M. Messager was one of the witnesses, and Delmas and Muratore, of the Opéra, sang during the service.

A New Song Announced

The William Maxwell Music Company announces the publication of a new song, "Nodland," words by Julian Florian, music by Paul F. Johanning, composer of the "Philistine Waltzes," dedicated to Elbert Hubbard, and many other piano pieces.

A Conductor's Opinion

Editor of MUSICAL AMERICA:
Enclosed please find subscription for the ensuing year. The paper is certainly worth a great deal more than you demand. Success to you!

JOHN MCGHIE.

Conductor of "Algeria,"
Broadway Theater, New York,
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"AIDA" OPENS SEASON OF ITALIAN COMPANY

Ivan Abramson's Singers Attract Large Audiences in New York All Week

Ivan Abramson's Italian Grand Opera Company opened a four weeks' season of opera at popular prices at the American Theater, New York, last Saturday night, with a fine production of "Aida." So great was the gathering of those desirous of witnessing the performance that even the sale of standing room had to be discontinued, while many still crowded about the entrance of the theater.

The audiences throughout the week were as applause as they were cosmopolitan. In the orchestra and boxes were many whose faces are familiar at the Manhattan and Metropolitan Opera Houses later in the season, while the seats above were packed by enthusiastic Italians, who took every opportunity to applaud their beloved operas.

In "Aida" the title part was sung by Helena Therry. Her work was brilliant, dramatic and deserved the reception it was given. She shared the honors with M. Michailoff, a new Russian tenor, who was the *Radames*; A. Arcangeli, who played the part of *Amonasro*, and Mlle. G. Strauss, who in spite of the "Mlle." is an American singer, and who shone as *Amneris*. A. Oteri took the part of the *King*, G. Gravina that of the *High Priest* and Mlle. E. Davis the *High Priestess*. G. Merola conducted.

On Monday evening the offering was "Carmen" and the performance was again praiseworthy. Rosa Duce-Merola was a



JULIA ALLEN

American Coloratura Soprano Who Sang "Gilda" on Tuesday

was done by Mmes. Solon and Bossi and Signors Novelli, Francona and Oteri.

On Tuesday evening the opera was "Rigoletto," with Julia Allen, Mlle. G. Strauss, N. Bari and A. Arcangeli in the leading rôles.

It was Miss Allen's first appearance in America in opera and she fully justified all that had been prophesied for her by those who have heard her on the concert stage. Her voice is a high colorature of a brilliant character and her impersonation of *Gilda* was conceived on a high plane throughout.

The list of operas scheduled for the remainder of the week comprised: Wednesday, "Faust"; Thursday, "Cavalleria" and "I Pagliacci"; Friday, "Faust"; Saturday matinee, "Lucia"; Saturday evening, "Cavalleria" and "I Pagliacci."

All the performances were given under better conditions than those of last year. New scenery is in evidence, the chorus is much larger and the orchestra has been increased.

A Rare Opportunity for Students

A new and valuable addition to the music student's library is Panzeron's A, B, C of Music, just published by the Oliver Ditson Company. The author's large experience as a teacher makes his textbooks on singing especially valuable. In this edition the editor, N. Clifford Page, has sought to make the book comprehensible to beginners, even to those who are obliged to study without the aid of a teacher.

The book cannot but be valuable to the

teacher as well as to the pupil, and will to the student make more plain many points that should be mastered at the start, if progress is not to be hampered.

In order to introduce the work, of which the retail price is one dollar, the publishers are offering it at special rates, thirty-five cents a copy, until October 15.

Cecil Fanning on His Way Home

Cecil Fanning, the American baritone, and H. B. Turpin, who are now in Paris preparing a number of modern French songs to add to their programs for the coming season, sailed for America on Wednesday. Immediately upon their arrival in New York they will go to Beverly, Mass., to give a recital for Mrs. Robert Dawson Evans, and then go out to Ohio for a series of recitals, after which Mr. Fanning goes to the Maine Festival, where he is to sing the baritone part in "Aida" at two performances.

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MME. POOLE AND TWO PUPILS

Though the New York Contralto Was Nominally Resting, She Taught a Large Class All Summer

Clara Poole, the well-known contralto and vocal teacher, has spent the Summer in Connecticut and at York Beach, Me., having entirely recovered from her serious illness, and during the vacation months she has stored up a plentiful supply of reserve energy for the coming season's work.

Notwithstanding the fact that she was under orders to take an absolute rest, Mme. Poole gave liberally of her time all through the Summer to a number of old and new pupils, devoting a part of each day to lessons. In addition, she gave no fewer than eight recitals, her voice revealing all of its familiar freshness and charm, according to the verdict expressed by her audiences.



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SEATTLE'S ORCHESTRA ENGAGES MANY ARTISTS

Nordica, Goodson, Lhevinne, Saslavsky
and Metropolitan Singers to
Appear This Year

SEATTLE, WASH., Sept. 8.—The Seattle Symphony Orchestra Society has issued a prospectus of the scope of the work it expects to do during the coming season, which opens with a concert on September 17.

One feature of the second symphony season will be the presentation of a number of solo artists, one at each of the eight concerts.

The September concert will be marked by the appearance of Alexander Saslavsky, the violinist, who was heard here with Walter Damrosch. At the October concert will be heard Mmes. Jacoby and Rappold and MM. Martin and Campanari, of the Metropolitan company. Mme. Nordica's voice will lend charm to the December concert, while in January will come Katharine Goodson, the pianist. Josef Lhevinne's third American tour will bring him to Seattle in time to take part in the March concert. For the remaining concerts equally notable artists are promised.

The Sunday afternoon popular concerts, which proved exceedingly attractive to a large class of music patrons during the past Winter, will, according to present plans, be revived in November, thereafter to continue as a regular part of the Winter's activities.

Frances Helen Humphrey, of Buffalo, N. Y., is now the guest of M. Victor Capoul at his castle in Lartus, in the South of France. The month of September she will devote to study in Paris, returning to Buffalo on October 1.

"The Madonna's Jewels," the new opera on which Ermanno Wolff-Ferrari, composer of "La Vita Nuova," is working, will have its premiere in Berlin in February or March. The story is drawn from Neapolitan folklore.

"THIS FELLOW WILL MAKE ME SING YET!"



Oscar Hammerstein's announcement that he will not only provide Philadelphia with an annual opera season, but will aid in the institution of an opera school, prompts McGurk, of the Philadelphia Record, to produce the cartoon shown herewith. The Quaker City has, during the Summer, displayed more or less indifference to the impresario's plans, but all is changed now, and Mr. Hammerstein has won the enthusiastic support of possible patrons of his project.

BUFFALO WILL HEAR NOTED SHEFFIELD CHOIR

Only American City to Be Honored by
a Visit of Big English Festival
Organization

BUFFALO, N. Y., Sept. 8.—The Sheffield Choir, under the direction of Dr. Henry Coward, one of the leading choral organizations of the world, will appear here in Convention Hall on November 9.

The two hundred members of the chorus will sail from England on October 23, for a twelve-day visit to Canada, returning to England on November 13. Through the aid of the officers of the Buffalo Orpheus, the Philharmonic Chorus, the Guido Chorus, the Buffalo Sängerbund, the Clef Club, the Teutonia Liederkreis, the Victoria Club and the Saint Andrew's Scottish Society, one concert by the Sheffield Choir will be given here, under Mr. Gay's management.

Buffalo will be the only American city to be visited, although New York and Chicago have asked for concerts. It is difficult for the members to be away from home longer than a month.

Two years ago the Sheffield singers paid a visit to Germany, where their praises were sung by the press and the leading musicians.

When Arthur Sullivan Met Rossini

In a recent memoir of Sir Arthur Sullivan, B. W. Findon is sometimes, though rarely, anecdotal. He tells of Sullivan meeting Rossini.

"He found the great composer trying over a small piece of music. 'What is that?' he asked. Rossini answered very seriously, 'It is my dog's birthday, and I write a little piece for him every year.'"

It is admitted that Sullivan might have done greater work than he ever gave forth, but, as Mr. Findon says, it was Sullivan's mission to minister to the greatest happiness of the greatest number. Music was the breath of his life, and towards the end of his career he said before a Birmingham audience, "The interests and triumphs of my art are dearer to me than other interests and triumphs can be. Music is to me a mistress in every sense of the word—a mistress whose commands I obey, whose smiles I love, whose wrongs move me as no others do."

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ROBERT SLACK PREPARES DENVER MUSIC SCHEDULE

Many Prominent Artists Will Appear
in Colorado City This
Season

DENVER, COLO., Sept. 5.—In a preliminary announcement of his attractions for this season, Robert Slack, the local manager, sets forth a plan that insures a brilliant list of offerings for Denver musical folk this year. Charles Dalmores, of the Manhattan Opera House, will be presented through an arrangement with R. E. Johnston, of New York, as will Mme. Jeanne Jomelli, the soprano. Mme. Calvé is scheduled to sing, and through Henry Wolfsohn, the American representative of Mischa Elman, the violinist, that artist will make his local debut. Haensel & Jones have provided Glenn Hall, the American tenor, and Arthur Hartmann, the violinist, while Maud Powell and Katherine Goodson, violinist and pianist, respectively, will be offered also.

One of the season's stars will be Mme Nordica, and Josef Lhévinne is also promised for a recital.

The Apollo Club will open its year on November 5, with David Bispham as soloist, later offering Mme. Gadski. Alessandro Bonci will be one of the stars in the Tuesday Musical Club's course.

AN OSHKOSH OPERA.

Wisconsin Town the Birthplace of a
New Musical Composition

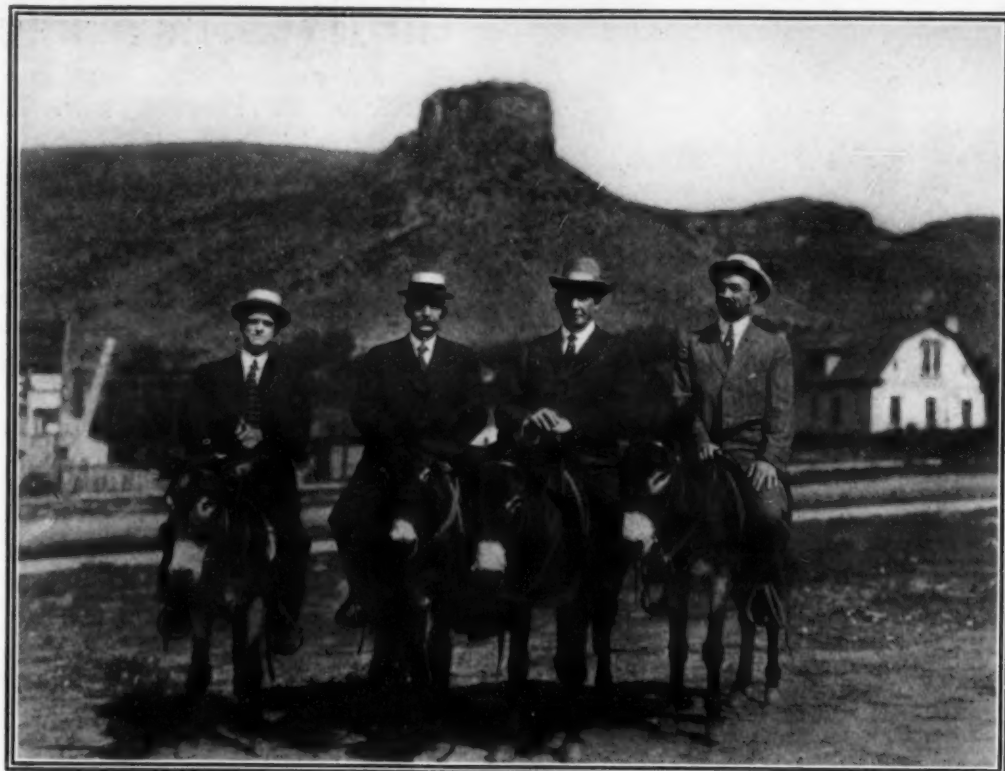
OSHKOSH, Wis., Sept. 7.—During the sessions of the Chautauqua now being held in Oshkosh, the city is enjoying the distinction of having an opera written by one of its residents.

Father Vaughn, the noted Catholic divine and orator; Philip A. Laffey, a violinist of note, and Stanley Wood, a Chicago newspaper man, while in attendance at the Chautauqua are engaged in writing the work. Father Vaughn is writing the story of the play, Mr. Wood is composing the lyrics, and Mr. Laffey the music. Father Vaughn is the author of a successful play, "The Woman of the West." M. N. S.

Teachers' Agency Does Good Work

CHICAGO, Sept. 7.—A large list of schools of music and teachers has been compiled by the Music Teachers' Exchange of this city, in connection with its work as an agency for instructors. The value of an institution of this sort to musical pedagogues has been demonstrated through the appointments received by its clients recently. The Exchange has filled among others, positions at Ardmore, Okla., with the Landon Conservatory; the Normal School, Cedar City, Utah; Tabor College, Tabor, Iowa; the School for the Blind, Gary, S. D.; and two with Concordia College, Moorhead, Minn. C. W. B.

Quartet of Voice Teachers Climb Hill on Quartet of Fiery Steeds



From left to right, Robert Fullerton, teacher in the Iowa Normal School; Charles A. Boyle, Director of Emporia School of Music; John Dennis Mehan, the New York voice teacher, and John C. Wilcox, his assistant.

GOLDEN, COLO., Sept. 5.—A persuasive photographer of this foothill city secured a snapshot the other day which resulted in the attractive picture here reproduced.

Readers with good eyesight will recognize the large, distinguished gentleman in right center, seated on the coal-black steed, as John Dennis Mehan, the eminent New York teacher of the voice. Mr. Mehan's "mount" is named Jerry, and he is the flower of the paddock. At the right end of the formation, his immaculate Van Dyke unruffled by the boisterous blasts of Colorado and his optimistic smile undimmed, sits John C. Wilcox, Mr. Mehan's long-time pupil and assistant. His steed responds (sometimes) to the name Tom. Tom and Jerry are, naturally, spirited steeds.

At Mr. Mehan's left, dignified under all circumstances, is Charles A. Boyle, director of the Emporia (Kan.) School of Music and Art. Mr. Boyle is riding Jumbo, a faithful beast, slightly moth-eaten at the edges but a useful steed for a' that.

The gentleman at the left, poised astride the champing charger, Blitzen, is Robert Fullerton, head voice master in the State Normal School of Iowa, at Cedar Falls. A glance at his determined jaw will make it clear why he elected to ride the terror of the stable.

In the background may be seen Castle Rock, to whose dizzy heights this quartet of

intrepid singing masters ride with such nonchalance as one would expect only from those to the mountains born. They seemingly find it as easy to scale a mount as to mount a scale.

At the close of his Summer term in Denver, last week, Mr. Mehan and his pupil-companions here portrayed, came to Golden and leased a cosy "Frat" house on 12th street, from the students at the School of Mines. Here they had a stag house-party, enjoying a commingling of study, rest and exercise. Mr. Wilcox's French beard earned him the appointment of *chef* and he showed great ability—in getting others to do the work.

Mr. Mehan rejoined Mrs. Mehan in Denver on Sept. 1, and they will start for New York on the 12th. Messrs. Boyle and Fullerton returned to their respective fields of work on the 1st, and Mr. Wilcox, after making his first concert appearance in Denver on the 8th, will go to Iowa and Kansas for a few recitals, returning to Denver in time to begin his season's studio work on September 21.

Johannes Wijsmann, of the Amsterdam Conservatory, has been engaged as first piano instructor for the Kiel (Germany) Conservatory.

Queen Alexandra's favorite opera is Puccini's "La Bohème." She says she never tires of hearing it.

LIGHT-OPERA SOPRANO AN EXPERT ON BEE CULTURE

Peculiar Hobby of Agnes Caine Brown—
She Has Discovered that Bees Can't
Hear

CLEVELAND, Sept. 7.—Agnes Caine Brown, the well-known light opera soprano, is well up on bees and bee culture. Miss Brown's parents own a fine and extensive aviary at their Summer home near Cincinnati, and before the little soprano went on the stage she took great delight in watching the bees and studying their mode of life.

She displayed her knowledge while here when one of the members of the company at rehearsal wanted to kill a bee which had stung her. Miss Brown objected. "I dearly love bees," she said, "and I wouldn't see one of them harmed. I paid much attention to them before I adopted a professional career, and I made many discoveries concerning them. For instance, do you know that bees cannot hear? Well, that's true. They have all the other senses—sight, smell, touch and taste—but not of hearing in the ordinary meaning of the term. I have demonstrated it."

"Some children with drums and horns and things were playing at our home one day and unawares they came upon the aviary. I watched them. All their noise did not have the slightest effect upon the bees. That started me to experimenting, and I discovered that they are insensible to noise. To make up for their loss of hearing, they have extraordinary sight, and thus they are able to protect themselves nearly as well as if they could hear."

"It is said they have five eyes, and this no doubt enables them to distinguish colors better than a human being. I purpose to take up the study of bees again this Summer."

PROTHEROE'S SUCCESSOR.

John H. Williams Will Be Organist of
Milwaukee Welsh Church

MILWAUKEE, Wis., Sept. 7.—The Welsh Church of Milwaukee has elected John H. Williams as organist to succeed Prof. Daniel Protheroe, the noted Welsh musician and composer, who is leaving Milwaukee to make his residence in Chicago.

Dr. Protheroe is probably the best-known Welsh composer in this country and his connection with Milwaukee has done much to make the city far famed. Dr. Protheroe will still maintain his connection with several organizations of Milwaukee and will visit the city once each week. M. N. S.

"Why do you love me?" trilled the maiden in the opera.

"Because you sing soprano," replied the matter-of-fact tenor. "Had you been a contralto you could never have won the love of Edgardo, Duc de Falsetto."

ARTHUR HARTMANN

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WASHINGTON OPERA DEBUTANTE RETURNS HOME FOR A REST



MME. HOLTZMAN-WEYMOUTH
She Returned from Europe Last Week
to Rest at Camp in the Adirondacks

Florence Holtzman-Weymouth, the Washington soprano who recently made her debut in opera in France, returned to this country last week, with her husband, Thomas S. Weymouth, of the Standard Oil Company, to rest a few weeks at their camp on Chateaugay Lake, in the Adirondacks.

This young singer has spent the last six years in Paris, studying with Jean de Reszke and Frank King Clark. She has broken this long absence by but one visit to her home, during which her marriage took place. Her recent debut in the title

role of Massenet's "Manon," at Pougues-les-caux, was reported at the time in *MUSICAL AMERICA*. She commands a repertoire of seven operas, and has a contract to sing for six months in Algiers, though she hopes to remain in France instead, as she thinks it would be more beneficial to her.

"MARTHA" BY BUFFALONIANS

Grand Opera Chorus to Give Flotow's Work in English

BUFFALO, N. Y., Sept. 8.—The Buffalo Grand Opera Chorus, under Director Wolfungen, has decided to produce "Martha" in English some time in January. Julius Lange, director of the Buffalo Orpheus, will be associated with Mr. Lange in the production.

It is planned to select a good chorus, drawn from the ranks of the existing singing societies in this city. There will be but one rehearsal weekly, under Mr. Lange's direction at first, and Mr. Wolfungen will devote himself to the training of chorus and soloists in dramatic action and stage business.

For a second opera this season Mr. Wolfungen has under consideration a German work, possibly "Lohengrin," or Weber's "Der Freischütz." In this case he would hope for much assistance from members of the various German choral bodies. Mr. Wolfungen states that he has seen a number of leading local musicians, who have shown much interest in his plans and have promised to aid him as far as possible.

Concerning Petschnikoff's Return

The music lovers who heard Alexander Petschnikoff when he made a few appearances in America the year before last are looking forward to his tour in the United States early this Winter. Mr. Petschnikoff has won an undisputed position in the front ranks of European artists, and H. E. Krehbiel, of the New York *Tribune*, echoed the verdict of the leading foreign critics when he spoke of him as "an artist of the kind that we have the privilege of welcoming only twice or thrice in a generation." Petschnikoff will be on R. E. Johnston's list of artists this year.

"SARDANAPALUS" IS REVIVED IN BERLIN

The Kaiser Is Pleased with His Elaborate Production of Assyrian Ballet

BERLIN, Sept. 1.—The ballet based on Byron's "Sardanapalus," rewritten in accord with the discoveries made by German, English and French scientists on the sites of the great Assyrian cities, was produced to-night at the Royal Opera before a brilliant assemblage of specially invited guests of the Emperor. The audience received the elaborate scenic studies rather coldly, although it appreciated the scholarly labors bestowed upon them. The leading dramatic critics think that the spectacle of antique life is not likely to be popular.

The Emperor and Empress and the Crown Prince Constantine of Greece and the Crown Princess of Greece, the young Princess Victoria, Prince Eitel and Prince August occupied the imperial box. Allison V. Armour, of New York, and party were seated in an adjoining box, while in the stalls were Prof. Maurice Bloomfield, of Johns Hopkins University, Baltimore; Prof. Morris Jastrow, of the University of Pennsylvania; David Jayne Hill, the American Ambassador, and the members of the embassy staff.

Prof. Delitzsch, who has spent eight months on the work, said that the cloth for the costumes had been woven in imitation of ancient designs, and that the entire set of costumes would be placed in a museum after the performances. Emperor William, who makes up the yearly deficit of the royal theaters and operas of about \$750,000, and who superintended this revival, said, laughingly, after last night's rehearsal: "I think I have had my money's worth."

JESSIE DAVIS'S ENGAGEMENTS

Boston Pianist Will Open Attractive New Studio This Month

BOSTON, Sept. 7.—Jessie Davis, the Boston pianist, who has been spending the Summer on Lake Champlain and in the Canadian woods, has appeared in many musicales and concerts during the Summer.

Miss Davis played for Willy Hess and Francis Rogers at Mrs. McAllister's third musicale, at Manchester-by-the-Sea, and at her first recital appeared with Louise Homer as soloist and accompanist. On July 27 and 28 she appeared at York Harbor, Me., and on August 30 at a private recital at Manchester-by-the-Sea, Mass. She will begin her Fall work on September 21, at her new and attractive residence studio at 280 Newberry street, Boston, where she will do all her teaching.

D. L. L.

JOSEF LHEVINNE ON A FISHING TRIP



RUSSIAN AND AMERICAN PIANISTS ON PLEASURE EXCURSION

This picture represents Josef Lhevinne, the Russian pianist, as the guest of George Bailhe on a fishing expedition in the latter's yacht, "The Bronx," off Bay Shore, L. I. Mr. Lhevinne stands at the right. Mr. Bailhe, on the left, has since become head of the piano department in the Marion Conservatory, Marion, Ind.

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SCRANTON, PA., Sept. 7.—One of Scranton's most prominent musicians is D. E. Jones, Mus. Doc., whose sole musical aim is to foster and nourish the cause of Welsh music and Welsh musicians in America. Scranton is the Welsh Athens of this



DR. D. E. JONES

He Devotes His Musical Activities to the Cause of Welsh Music in This Country

country, and on Welsh Day, which was celebrated in this city on August 22, Dr. Jones was instrumental in organizing a chorus of 1,500 singers, which attracted an audience of twenty thousand people. Choruses from "The Messiah" were given and a number of Welsh hymns. Dr. Jones conducted the mammoth choir most ably, once more proving himself the recognized leader of the Welsh people of the United States.

If Mozart Could Know

Apropos of the Kaiser's active interest in the elaborate revival of "Sardanapalus" at the Berlin Royal Opera last week and

the august critic's expression of gratification over the results, "R. G. W." has the following comment in verse in the New York Evening Telegram:

"Oh, fain would I the Kaiser be,
Sang Mozart long ago;
He'd wish it even more if he
Could come to life and know
The present Kaiser, who can show
Some fame as impresario.

And though 'twould startle him a bit
To aid this costly age,
And pay the yearly deficit
Upon the German stage,
He'd join the Kaiser in his mirth—
"I think I've had my money's worth!"

MARY WOOD CHASE'S SCHOOL

Chicago Pianist and Teacher Announces Work for Coming Season

CHICAGO, Sept. 7.—Mary Wood Chase, director of the Mary Wood Chase School of Artistic Piano Playing, and well-known throughout the country as a performer of high attainments, has just announced the work to be done by her school this coming season.

Under her direction the curriculum will include instruction in interpretation, technique, harmony, theory, composition, analysis, transposition, musical form, ear training, dictation, normal training, child training, musical history, orchestra study, sight reading, accompanying and ensemble playing.

Miss Chase will this season have the assistance of a faculty composed of Gertrude Gane, Myrta Coe Rundle, Clara Kramer, Eric de Lamarier, Ruth Burton, Grace Seiberling, Eva Bardwell Gardner, Gertrude White, Marie Pierik, Greta Gray, Ruth Martin, Anna Sweeney, Tina Mae Haynes and Mildred Morrison.

Mascagni Ridicules Contemporaries

Pietro Mascagni has been railing against modern music. Not only does he hurl uncomplimentary epithets at Richard Strauss, whose "Salomé" he pronounces "bizarre and ingenious; ingenious on account of the frankness of the reminiscences," while the music accompanying the beheading of Johannes is "lamentably poor, almost laughable," but Debussy likewise is an object of his wrath and ridicule, as shown in this paragraph:

"The music of 'Pelléas and Mélisande' makes one think of the accompanists of cinematographic scenes who play modestly, timidly their little airs while the most extraordinary episodes are represented. The audience looks at the show and does not hear the music. Whither shall we go if, the manner of Mr. Debussy triumphs over

VISITING ORGANISTS DISCUSS ICE CREAM



EDWIN LEMARE AND ARTHUR BLAKELEY.

At Ocean Grove, N. J., this Summer Edwin Lemare, the English organist, who gave a series of recitals there, and Arthur Blakeley, organist of Sherbourne Street Methodist Church, Toronto, Can., renewed an old friendship. In the picture Mr. Lemare is seated at the left. Mr. Blakeley is a fellow-Englishman by birth, but has long been identified with the musical life of Toronto.

the other methods that have greater respect for the fundamental principles of music? To the melologue or to the madrigalesque style? Fortunately the history of art teaches us that epochs of artistic renaissance succeed epochs of decadence. The public, having applauded audacities, always returns to pure, sane national art."

Constantino as an Autoist

Automobiling is a favorite pastime of a great many artists, but few of them are such ardent lovers of the sport as is Florencio Constantino, the Spanish tenor, whose name is known the world over.

Automobiles remind Constantino of the days when he was working as a machinist and dreaming of the career of a great singer. He left his trade to climb the ladder of fame, but he never forgets the machines, and whenever he is in his summer home in Plessis Trevis, in France, or in his home in Bilbao, Spain, he is seen in his big red touring car riding on the country roads and without carbureters that will not work, or chains which break, his vacation would not be perfect. G. B. S.

H. E. Krehbiel, music critic of the New York Tribune, has spent the Summer at Blue Hill, Me.

The Violoncello Player

The master's hands have touched the instrument,

And lo! the mystery of music's art!
The ear enchanted by the clear deep notes;
Fired, charmed and held by magic power
The heart.

The soul is lifted, as on waves of song,
And longs to soar to penetrate the skies;
To have the vision, breathe the air of which
In liquid tones the 'cello sings and sighs.
Within its mighty breast there seems to dwell

The secret of the surging, sobbing sea;
And from its ceaseless tide the echo caught
Of the soul's song throughout eternity.
The memory of sorrow dims and dies

When, in the 'cello's tender minor strain,
The sympathy of nature's heart is sung,
And music works to heal the sting of pain.

Inspired by notes of joy hope rises high;
The heart is thrilled by melody's rare
power,

The truth of beauty penetrates the mind
And visions grow for art's creative hour.
Oh, master of the 'cello, keep thy soul
In harmony with nature, in God's sight,
The power within thy touch upon its strings
Is equal that possessed by spirits bright.
—Julia Hall in the Book News Monthly.

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New York, Saturday, September 12, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Early forecasts made by musical clubs in various American cities indicate that the coming season will be a prosperous one for those musicians who make their livelihood as soloists, despite the unsatisfactory business conditions of the past year. Managers who have returned from booking tours report that they have experienced little difficulty in maintaining the established fees of their artists, and the only reminder of stringency in the financial world is to be found in a slight conservatism in booking soloists far in advance. Certainly, the great number of musical artists offered for the season shows no lack of confidence on the part of impresarios as to the prospects of the year.

FINCK ON ITALIAN DEBUTS

In the New York *Evening Post*, Henry T. Finck, the scholarly and interesting music critic, quotes Emil Bridges's recent letter to *MUSICAL AMERICA*, on the subject of the debut system in Italy. Mr. Finck contends that if the statements made by Mr. Bridges are to be believed, there is little inducement for American girls to prepare for the opera stage in Italy.

He takes exception, however to Mr. Bridges's statement in *MUSICAL AMERICA* to the effect that America "demands a debut in Italy of her singers," maintaining that "it is a matter of superlative indifference to the rest of the world, which never hears of such a debut, and if it did, would not give it a moment's attention, knowing that criticisms in Italian journals are usually paid for." Mr. Finck goes on to say "in New York, too, favorable criticism and suppression of censure have become purchasable in some of the daily newspapers; but the proprietors do not seem to mind that in the least."

Mr. Finck's estimate of the Italian debut is characteristic of that of the average New York critic and opera-goer. They have a peculiar way of wanting to form their own judgment of singers without depending upon so-much-a-line press notices, which are often written by the singer him-

self, with the aid of a subsidized "journalist." There is no question that the Italian debut, from the public's point of view, is valueless. The demand for debuts in Italy and other foreign countries has been kept up by American impresarios who have been afraid to rely upon their own judgment and have refused the applications of native aspirants until they have won "the foreign stamp." But now-a-days we have a new school of impresarios in New York, and when its influence is more generally felt, Italy will be a poor market for the debuts of Americans.

In condemning daily newspapers of the metropolis for allowing their columns to be opened to bought criticisms Mr. Finck does not make a startling disclosure. Press notices obtained in this way usually land, sooner or later, in the columns of a certain type of musical paper that reprints them in its news columns at regular or special advertising rates.

THE LEAGUE OF OPERA CLUBS

Philip Hale does not view favorably, or even consider seriously, the announcement of the Metropolitan management of a plan to organize a league of opera clubs throughout the country for the purpose of educating the public generally to appreciate grand opera. He confesses that he is a skeptic regarding the encouragement of "operatic art" by such means, and proceeds to explain his attitude in the *Boston Herald*:

"There is a singing society in Hockanum Ferry or Putney. This society is drilled, say, in 'Faust' or 'Aida'; this being interpreted means that the society learns the choruses of an opera. When the time comes for a performance the Metropolitan Opera House Company will be only too happy to supply singers for the solo parts, singers who can be spared at the time, singers to whom the Metropolitan Opera House Company has promised a certain number of engagements. An opera in concert form is not unlike cold veal. Let us hope that this cant about the 'educational value' of opera will not spread. The moment operatic performances become 'educational,' opera will be a huge, pretentious bore."

He would have plenty of opera by all means, and good opera. He exhorts his fellow-citizens to welcome the visiting Manhattan Opera House Company, the visiting Metropolitan Opera House Company, especially the performances of the Boston Opera Company in its own home! "But let us admit from the start," he pleads, "that opera was, is, and always will be an entertainment, gorgeous if you please, intensely dramatic, idyllic, or a comedy with music, but an entertainment, not the highest and purest form of music, and above all not 'educational.' Nor would a league of opera clubs throughout the country, however wisely they might be conducted, necessarily 'further musical development.'"

Mr. Hale's attitude will appeal to most true music lovers as the only admissible point of view as regards the real function of grand opera as an art form. "At the same time the critic seems to overlook the fact that in order to enjoy it as an 'entertainment' essentially, the general public must be initiated to a greater or less extent into the basic principles upon which it rests. Ears attuned to the appeal of the transparent melodiousness of 'catchy' musical comedy cannot be expected to be susceptible to the recitatives and delicate grace of a Mozart or the intricate system of *motiv* development of a Wagner. Of course in all of our larger cities and towns there is a section of the public capable of appreciating the best in art, but for such members of a community no 'opera club' is necessary, nor would they be content to spend time on one, as to them the purer symphonic forms of art are worth infinitely more of the student's attention.

Through the rivalry of the New York institution, the reports of the extraordinary salaries paid nowadays to the great stars of the lyric stage and the elaborate plane on which grand opera is now produced,

this art form has received an amount of advertising and engrossed the public's attention to a degree entirely disproportionate to its relative importance. Undeniably it has its place, however, and it would seem advisable in those cities included in the larger companies' Spring itineraries to arrange for a few illustrated lectures, conceived from the popular standpoint, in advance, merely to serve as a key to "what it is all about" to the Great Uninitiated who have a natural love for music, but experience difficulty in finding their bearings at a performance of grand opera. But why should any city want the concert hall variant of opera, when by being divorced from its scenic environment it loses the essential characteristics that justify it as a recognized form?

As it is, too much stress is laid upon the overworked "educational" function of music, with the result that the average individual without the fold who likes to "enjoy" music is frightened away to seek it in its less serious moods. It is time more effectual methods were put in practice to dispel this delusion that the higher forms of music are tedious merely because their inner beauties are revealed only through familiarity. In the meantime, let grand opera fill its own special mission as a diversion, without "educational" encumbrances; and not be made, as Mr. Hale expresses it, "a huge pretentious bore," by being dragged before the public in emasculated concert versions.

The American Speaking Voice

[From the New York Times.]

New York still rasps, Chicago still shouts, Boston twangs culturedly in the corridors of foreign hotels and in Old World drawing rooms. It is not fair to America that other people have assumed that the most disagreeable voices in this big country are typical. Certainly there are no sweeter and richer voices than those of the Southern States; but fewer Southerners have the money for globe trotting, which, doubtless, explains why the reproach of unmusical voices has been fastened upon us—they are the tones that are most heard by foreigners.

We do not crave voices like the English, for all their present superiority to our own. We want still to have a distinctly American voice, but we desire that it be like the other things that make us what we are—worthy, effective, powerful, and attractive. The present voice is an abuse, rather than a use, of naturally good qualities. It classes in with a number of things that seem to be American, but are really only undeveloped or perverted forms of what will eventually be straightened out.

The Deterioration of Bayreuth.

[W. J. Henderson in New York Sun.]

The decline of German opera in New York is traceable directly to Bayreuth. This place has wrought the destruction of German vocal-art and there are almost no real singers in Germany to-day. New York will not listen to Wagner unless it is sung. In Germany it is not regarded as necessary to sing it and almost no one learns to sing. While Cosima Wagner lives these conditions will probably not change, because here her will is law. In Wahnfried sleeps the master. In the Festspielhaus reigns the young Siegfried. The atmosphere of the place reeks with selfishness, narrow ambition and personal greed. All is for the glory not of the dead but the living.

The Song-maker

By Sara Teasdale.

I made a hundred little songs
That told the joy and pain of love,
And sang them blithely, tho' I knew
No whit thereof.

I was a weaver deaf and blind;
A miracle was wrought for me.
But I have lost my skill to weave
Since I can see.

For while I sang—ah, swift and strange!
Love passed and smote me on the brow;
And I who made so many songs,
Am silent now.

—Harper's Magazine.

Theodore Spiering, the American violinist, now a resident of Berlin, will sail from Europe on December 15 for his tour of this country.

Of all the operas given at the Paris Opéra last year "Faust," on May 29, with Mary Garden as *Marguerite*, drew the largest receipts.

PERSONALITIES



DR. FRANKLIN LAWSON

The snapshot herewith reproduced shows Dr. J. Franklin Lawson, the New York tenor, on board the *Lusitania*, just off Queenstown. The singer has been combining study with pleasure during his vacation visit to Europe and will return for the new season with his repertoire considerably increased.

Wüllner—Dr. Ludwig Wüllner, the German song interpreter, who is to make his first American tour this season, is now resting at Egmona-an-Zee, a small watering-place in Holland. He returns to Berlin this month.

Bonci—Alessandro Bonci, the tenor, is now resting at his Villa Baruzzi, near Bologna, Italy.

Feinhals—Fritz Feinhals, the Munich baritone who comes to the Metropolitan this season, has refused to sing *Amfortas*, one of his best rôles, in the revival of "Parsifal," planned by Andreas Dippel for this season. He is too intimately associated with Bayreuth to participate in a performance of that music drama anywhere else.

Duncan—Isadora Duncan, the dancer of the musical classics now on tour in this country, five years ago adopted twenty little German girls of ages ranging from nine to fourteen years, and has since been training them at her home in Berlin to become representative exponents of her Terpsichorean art principles.

Aldrich—Mariska Aldrich, the new American mezzo-soprano to be heard at the Manhattan this season, is said to be one of the most beautiful women on the stage to-day.

Clarkson—Leona Clarkson, the young New York pianist who made a concert tour last Spring with Giuseppe Campanari, the baritone, was married two weeks ago in Los Angeles to F. Justice Gragan, of Philadelphia.

Churchill—Clementine Hozier, the future Mrs. Winston Churchill, is said to be an accomplished musician. The English statesman she is to marry is also fond of music.

Bridge—Sir Frederick Bridge, organist of Westminster Abbey, who recently made a lecture tour of Canada, from the Atlantic to the Pacific, says of Canadian choirs that they "have a high standard of ability, and I was surprised to find how very good they are all round. As regards their singing, the people in the Western part of Canada remind me of those in the North of England. They have a great deal of 'go,' more, I think, than I found in the Eastern provinces. Musically, as well as commercially, there is a great future for Canada."

Schumann-Heink—Ernestine Schumann-Heink will begin her European tour with a concert in Hamburg on October 23. Among the cities in which she will appear, in either opera or concert, are Berlin, Vienna, Budapest, Paris, London, Madrid and probably St. Petersburg and Moscow.

Rennyson—Gertrude Rennyson, the American soprano, formerly with the Savage English Opera Company, who was engaged by Felix Weingartner for the Vienna Court Opera, has withdrawn from her contract on the ground that "the singers intrigue too much against an American to make success possible."

FROM MUSICAL AMERICA READERS

Allan Hinckley's Teachers

To the Editor of MUSICAL AMERICA:

Enclosed please find \$2 for the renewal of subscription to your valued paper. In reading over MUSICAL AMERICA recently, I see you refer to my friend, Allen Hinckley, as being a pupil of Oscar Saenger. While he studied repertoire with Saenger, the man who trained Allen Hinckley's voice is Carl Schachner, of this city, formerly of Vienna. I don't doubt but that Mr. Saenger is a good teacher, but I want to see the right party get the credit. I am acquainted with Mr. Hinckley, and also with his father, who is a minister here.

Allan is twenty-nine years old and started to have his voice trained at the age of eighteen, with Mr. Schachner, and studied with him until he was twenty-two years of age, after which he got a position with the Bostonians for eighteen months. During a part of that time he studied with Mr. Saenger.

I was surprised in reading over the account of Mr. Hinckley's success that nothing was said about his teacher here. Only last Summer when Mr. Hinckley was here he advised me to take up Wagner opera with Schachner, which I am doing, and have been studying with him for three years. Yours very truly,

FRANK G. DIAMOND,
Bass Soloist in St. Elizabeth's Catholic Church, 1913 N. 23d Street, Philadelphia, Pa.

An Appreciation

To the Editor of MUSICAL AMERICA:

Enclosed please find a check for \$2, in payment of my subscription to MUSICAL AMERICA. This country is to be congratulated upon having a paper open to general musical news and to the encouragement of musical development in our land; likewise the giving of credit to the musical clubs and to those furthering musical interest in various localities, and to those who are doing thoroughly and cheerfully their part toward raising the standard of the art and toward securing a hearing for the worthy compositions of our American composers.

I have a high regard for MUSICAL AMERICA, and wish it might be in every home in this country. MRS. C. L. STEELE,
Vice-President, Southern Section, National Federation of Musical Clubs, Muskogee, Okla.

Valued in Toronto

To the Editor of MUSICAL AMERICA:

Enclosed find \$3 for a renewal of my subscription to your valuable paper. It is quite the most interesting of all musical periodicals and its weekly offerings during the year I have been a subscriber have been so interesting that it would be next to impossible to do without it. With every best wish for MUSICAL AMERICA, sincerely yours,

A. O. IRVING,
No. 246 Huron Street, Toronto, Can.

Mr. Cole Finds It a Necessity

To the Editor of MUSICAL AMERICA:

Can't get along without MUSICAL AMERICA, so I am troubling you to send it to Bennington Center, Vt., until further notice. Sincerely yours,

KELEY COLE.

Richard Harding Davis as a Pianist

Richard Harding Davis, the writer, makes no pretence of being a pianist, but he does play the guitar and sing well, according to the New York Evening Telegram. Having composed a musical setting to Kipling's "Danny Deever" with that instrument, he picked it out, quite in the secrecy of his home, on the piano. The accompaniment to his voice consisted of a few chords which, from frequent repetitions, he fixed in his memory.

One night Mr. Davis was at an evening party of musical people, many of them celebrated composers. As a joke some one asked him to play one of his own compositions. To every one's surprise he consented and boldly went to the piano, where he eyed the keys in a puzzled way.

Turning to Paderewski, he said: "I can't find the starting note. I composed my tune on a Steinway, and this is a Weber. Where would the note that is under the W on a Steinway be on a Weber?"

JOSEPHINE KNIGHT, BOSTON SOPRANO, ON A VACATION JAUNT



JOSEPHINE KNIGHT
Successful Boston Soprano

Boston, Sept. 7.—The cut used herewith shows Josephine Knight, one of Boston's most successful sopranos, who has been spending her Summer in visiting many New England towns taking almost a complete rest. The photograph of Miss Knight was taken in North Whitefield, Me., where she was attending a house party. Miss Knight's success was pronounced last season, and she was heard often in recitals and also in oratorios with the choral organizations of this and other cities in the East.

Miss Knight has many attractive concert engagements booked for next season, three or four of which are re-engagements from last season's work. D. L. L.

MUSIC ON EXHIBITION

Will Be Feature of Milan's International Theatrical Exposition

The Italian Ambassador at Washington has furnished a copy of the announcement of the International Theatrical Exposition to be held at Milan in 1913 in honor of the first centennial of the birth of Giuseppe Verdi, the famous Italian composer:

The exposition will be divided into three grand sections: The Theater, playhouses and productions; Music, composition and interpretation; Artists and Theatrical Literature, relics, biographies, manuscripts, etc.

The theater section will include (a) reproduction of ancient medieval, and modern playhouses or theaters; (b) ancient, medieval, and modern productions or plays, a special division being devoted to moving

picture apparatus, and the phonograph and its accessories; (c) costuming, stage setting, heating, illuminating, etc.

The music section will include (a) ancient and modern instruments and accessories; (b) writings of the different periods or epochs among the different races and nationalities.

The third section, which will be devoted to performers and theatrical literature, will include all that which pertains to the performers, to their work, and to their memory, such as photographs, autographs, reproductions of monuments, etc. Divisions will be devoted to sacred music, national hymns, patriotic song, war song, and folk song.

Milan, conceded to be the theatrical center of the world, is well fitted to hold such an exposition, having many large theaters, etc., where performances reproducing the history and the different phases of the theater among the different nationalities may be given.

Why Borrow an English Tune?

"Why borrow England's tune for America's National hymn?" asks John J. Loud, the composer, on the top of the score, submitted to MUSICAL AMERICA, of his new "My Country, 'Tis of Thee." Mr. Loud has provided a simple but melodic setting for the famous verse of Samuel F. Smith.

If a mule had an ear for music it would be long metre.—New York Globe.

NEW OPERA DICTIONARY.

John Towers of St. Louis Has Devoted Fifteen Years to Its Preparation

St. Louis, Mo., Sept. 7.—John Towers, who for the past fifteen years has been engaged in the preparation of a dictionary of operas and operettas, dating from the earliest times to the present day, announces that his work is ready for the press.

An idea of the size of the work, which is in three parts, may be gained from these statistics: Time devoted by the author, fifteen years and four months; number of manuscript pages, 2,060; the first part contains the original titles of 27,015 operas and operettas which have been performed in countries foreign to their birth; the second part contains the composers' names, 6,157 in number, and the third part gives the titles of and numbers of times each known libretto or subject has been set to music for the lyric stage.

Experts who have seen the manuscript pronounce it a "stupendous piece of labor."

Helen Moody to Study Abroad

Helen Moody, the talented Portland, Me., pianist, who made her debut in New York two seasons ago, sailed Saturday on the Chicago for Paris, where she purposes devoting herself to study under Philipp, for two years.

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American Singer Describes Her Visit to Edvard Grieg's Old Home and Tomb

Mrs. Charles Cahier, the American contralto at the Vienna Court Opera, who was a personal friend of the late Edvard Grieg, describes in a letter to the Indianapolis *News* a visit she recently paid to the widow of the great Norwegian composer, when she and her party were shown his tomb in the cliff near his late home:

"While we were in Bergen we were invited to luncheon with Mme. Grieg. Their home lies out in the country, about a half hour's ride from Bergen and on the banks of a big lake. We were received by Mme. Grieg at the station, and after a walk of twenty minutes we came to their charming villa.

"As we came to the big gate leading through the garden we were shown a big tree where Grieg always had a sign in four languages, reading, 'Mr. Edvard Grieg is not at home to any one before 4 p. m.' You know he was a sick man, and he was so bothered by tourists that he found it necessary to protect himself that way. Mme. Grieg received us in the big living room, which loving friends had fairly filled with blooming plants for her first lonely home-

coming, the day before. Naturally she was very sad, but as we were all friends who had known and loved Grieg it was her sad pleasure to see us and to talk of him. She showed us every little detail of the room.

"After our coffee we all, with the exception of Mme. Grieg, went to visit the little house where Grieg did most of his composing. We had to descend steps and winding walks until at the end of the big garden on the edge of the lake we came to a plain little house consisting of one room, the 'holy of holies.' Opposite the door was one large window, in front of which stood a plain deal table with a small armchair and a footstool. On the table were his pens and pencils, pot of glue, blotter, paper-weight—everything that he used. The whole room had the air of being left only for a short while and of waiting for his return. On each side of the window was a place for a set of shelves, where he kept his scores. By the door was another set of shelves, where were all his manuscripts. I asked if it were not dangerous to leave his original works

so unprotected. I was told that the Norwegian folk are so honest that no one would think of taking them.

"As an example of Grieg's humor we were shown a slip of paper on his desk on which he had written the following: 'To any one who may enter here: Please take anything that may please your fancy, but kindly leave me my manuscripts, which are of interest to no one but myself.' He always left that slip there when he went away. The rest of the furniture of the room consisted of a sofa, two chairs and a little old cracked upright piano that he said was 'good enough to compose on.'

"From there we went across the garden, past the house, where we saw Mme. Grieg's face smiling sadly at us out of the window, down to the other side of the water. In the side of a cliff about fifty feet high, lying about twenty-five feet from the ground, we saw a stone slab cemented solidly in the cliff with the inscription 'Edvard Grieg.' There, looking out over the beautiful lake, in the midst of pine trees, with only nature for his companion, the rough, rugged Norwegian nature that gave him his birth and whose beauties he made known to the world in his music—there he wished to lie, and there he lies.

"Below us, on the edge of the water, were two workmen shoveling broken stone

into the water by the landing place. We were told that Grieg wished to be alone there, and that was being done to prevent boats from landing. The slab is about five feet square. Beneath it we hung the wreath with the American colors which we took with us. After a half hour or more with Mme. Grieg we walked to the station and took the train to town. As we rolled out of the station we saw that lonely little black figure waving a farewell from the platform."

Artists' Series for Milwaukee

MILWAUKEE, Wis., Sept. 7.—The artists' recital series in Milwaukee for the coming season is to be most interesting. E. A. Stavrum has announced the nature of the four concerts, the first of which will be given by Mme. Calvé at the Hippodrome on November 12. This will be followed by Emilio de Gogorza, who will present the second program on December 5. Maud Powell, the well-known violinist, and May Mukle, the cellist, will give a concert on January 5 and the last of the series will be given February 22 by Ossip Gabrilowitsch, the pianist. All but the opening concert will be at the Pabst Theater. M. N. S.

Friedrich Wild's "Bayreuth 1908" includes an article on Seidl.

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Teaching and Composing Absorb the Vacation of Young Chicago Pianist



EDWIN SCHNEIDER

This Chicago Pianist Has Added Several New Songs to His List of Compositions During the Vacation Months

CHICAGO, Sept. 7.—Edwin Schneider, the popular young pianist and "coach" of this city, has not had an idle Summer, as he found so much work demanding his time as teacher and coach for several of the best-known singers that he decided to defer his contemplated European trip until another year.

Besides having had a busy Summer teaching, in his studio in the Fine Arts Building, he has completed several new songs. Clayton F. Summy has just issued an attractive new composition called "Song of the Twilight." Mr. Summy also has in press a third of a group of Mr. Schneider's "Flower Songs," called "Spring Rain," to be followed by still another, "Your Eyes."

George Hamlin, the tenor, was one of the first of Mr. Schneider's friends to see "Your Eyes" in manuscript, and it so pleased him that he requested a copy to take with him on his summer tour in Europe. As in the past, Mr. Schneider will again be associated with Mr. Hamlin in his concert work this year.

Chris Anderson, so closely associated with Mr. Schneider, is already preparing his program for a concert early in the coming season.

One of Mr. Schneider's most talented pupils, Charles Joy, who is the possessor of an unusually good tenor voice, and who has studied with Mr. Schneider for several seasons, sails for Berlin this month to complete his studies.

C. W. B.

TORONTO CHORUS REORGANIZED

Schubert Choir Will Produce Works to Be Heard for First Time in Canada

TORONTO, Sept. 8.—The Schubert Choir will resume rehearsals on Tuesday, September 15. H. W. Fletcher has reorganized chorus during the Summer, and it is now an excellent choral body. The works to be performed will embrace a number of important novelties and standard works, classic and modern, which will have their first production in Canada.

The Toronto Oratorio Society, J. M. Sherlock, conductor, will begin the season's practice on Tuesday, September 22, when Haydn's oratorio, "The Creation," will be taken up.

Evelyn M. Parker, who has been studying with E. W. Schuch during the Summer,

mer, has been engaged as soprano soloist in the choir of Berkeley Street Methodist Church.

Ralph Green, a pupil of Mrs. J. W. Bradley, has been appointed tenor soloist of the St. James's Square Presbyterian Church.

Marie Strong, who has returned from her vacation at Orangeville, will resume teaching on Monday, at her studio in the Nordheimer Building.

G. D. Atkinson has resumed his classes at the Toronto Conservatory of Music, after an extended vacation in the Lake of Bays district.

John Park, the well-known Toronto baritone, has been engaged for a rôle in "The Soul Kiss."

H. H. W.

New Opera by De Koven

"The Golden Butterfly," by Reginald de Koven and Harry B. Smith, is to be tried out early next month at Atlantic City. It is a light opera of the class fashionable some years ago, but there is a modern waltz song, "Don't Forget Me," which Mr. de Koven says friends tell him is one of his best compositions. There is a real plot and a "heart-interest story," according to the composer, and all in all he and his librettist have returned to the old "Robin Hood" manner—and that of the "legitimate" opera of Strauss.

The name of the work was suggested by a chorus girl after several others had failed to quite satisfy. Grace Van Studdiford will have the leading rôle.

F. W. Wodell in Canada

BOSTON, Sept. 8.—F. W. Wodell has been concertizing and teaching in Canada during the Summer. His recitals in Hamilton and Sarnia were attended by large numbers of the real music lovers of those places, and the programs, which included several of the best modern songs, were highly appreciated. Mr. Wodell also sang in Toronto, and had pupils from that city as well as several other Canadian points. It is possible that next season he will make a professional tour to the Pacific Coast.

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RICHARD EWERS, Business Manager

TENOR AS FISHERMAN

John Barnes Wells Spent His Vacation at Lake of Thousand Islands



JOHN BARNES WELLS

This Snapshot of the New York Tenor Was Taken Just After He Had Landed a Six-pound Pickerel

John Barnes Wells, the New York tenor, and Mrs. Wells spent part of their vacation on Round Island, Lake of the Thousand Islands, as guests of Senator and Mrs. Richardson, of Delaware, where the singer's luck as a fisherman was the envy of the rest of the party.

Mr. Wells returned to New York this week, to resume his concert work, which is being extensively booked. His first engagements include a series of appearances in the West, beginning in the early part of October.

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MUSICAL HAWAII AND HER BAND

Excellent Organization Maintained by Honolulu at Cost of \$1,000 Per Month—Interesting History

By WILL C. COOPER

HONOLULU, T. H., Aug. 30.—You stand on the deck of the "ferry boat" *Alameda*, as the people of Honolulu have come to affectionately call the Oceanic Steamship Company's staunch liner which plies between the island territory and San Francisco once in three weeks with undeviating regularity; the lines are being cast off; handkerchiefs are fluttering from the dock, and from among the crowd of flower-decked people which presses with you against the vessel's rail for a last "good-bye," leis (garlands of carnations, plumaria and maile begin to float back into upraised hands like bright bits of rainbow promising a reuniting of parting ties. The whole atmosphere is vibrant with repressed emotions of parting; and then—the band within the wharf shed which until now has been reflecting the general gay excitement in jolly bits of "Merry Widow" opera score, swells into the passionate, heart-wrenching, sweet strains of "Aloha Oe," Hawaii's song of farewell.

The merry din has suddenly ceased; the handkerchiefs that a moment ago fluttered above smiling faces now hide eyes from which the sudden tear drops start. Though the ship has drawn but a few yards from the dock many of your fellow passengers have disappeared to hide their grief in their cabins, while the throng of dear ones left behind is scattering as a picnic party before a summer downpour.

And it's all that blamed band's fault! You are a tourist and are breaking no ties of kinship, yet there is a sort of choking in your throat, and as the music from the wharf changes to "Auld Lang Syne" you

feel a sort of resentment against that band and wonder vaguely why it is allowed to play such music.

But emotional Hawaii loves its band; and the steamer day serenade is a part of the work for which the city pays it \$12,000 per year, and has done so for thirty-eight years. It is one of the institutions—as much so as is the police or the fire department. Its twenty to thirty members are all Hawaiians, and it has been under the direction of Bandmaster H. Berger since 1872. Every evening of the week it plays to the people in one of the several parks of the city, and it plays at official receptions, and in parades, and on official battleships which visit the port. On Sunday afternoons and at other times it plays in the grounds of the Queen's Hospital and at other eleemosynary institutions. Present day residents of the city have grown up with the band and few of them realize to what an extent it has become interwoven into the social and everyday life of the place.

But to the newcomer the Royal Hawaiian Band is a never-failing joy. To be able any evening to sit in the fragrant cool of a tropical garden and listen to high-class music played with exceptional assurance and feeling, is a pleasure that few places in the world afford.

The band was organized in 1870 by the Royal Hawaiian government. Two directors were employed within the first two years, and then at the request of the government Herr Berger was sent by the German government to fill the position, and he has retained it ever since. He has done probably more than any other one person to develop the inherent musical talent of the Hawaiian people, and a large part of

the characteristic Hawaiian music of today was written or arranged by him.

The Royal Hawaiian Band has a record to be proud of. Its ideal has always been high and it holds a prominent place in band circles of the world. In 1884 it visited San Francisco by invitation to attend a Knights Templar conclave, and after a competitive trial with a large number of other bands from various parts of the United States, was awarded the post of honor during the gathering.

As an example of the character of the music which the band was playing nearly twenty years ago the following is an average program:

PART I

March, "On Parade".....Sauvlet
Overture, "Semiramide".....Rossini
Chorus "Tannhäuser".....Wagner
Selection, "Maritana".....Wallace
"Lipolipo"....."Malana"....."Mahina Malama-lama".....
(Three Hawaiian songs with saxophone accompaniment.)

PART II

Selection, "Martha".....Flotow
Waltz, "My Queen".....Coote
Echo piece, "Ka Hea a Hiku".....Berger
Schottische, "College Boys".....Fosgate
"Hawaii Ponoi."

Three years ago the organization started on a tour of the mainland and "went broke." The stranding was so effectual that Honolulu people had to get busy and raise money enough to bring the disheartened musicians home. The failure was no reflection on the band's work or ability, but rather upon a combination of circumstances and lack of proper advance advertising.

Following is one of the more recent programs taken at random from the newspaper files:

PART I

March, "The Free Lance," (new).....Sousa
"Pomp and Circumstance".....Elgar
"Slavonic Dances".....Dvorak
"Four Humoresques" (new).....Dvorak

PART II

Vocal, Hawaiian songs. Arranged by Berger
Selection, "The Morning Parade".....Hume
Waltz, "The Merry Widow".....Lehar
March, "The Directorate" (new).....Sousa
"The Star-Spangled Banner."

DR. J. H. T. STEMPEL HERE

He Tells of a Remarkable Composer He Has Discovered in Mexico

Dr. J. H. T. Stempel, manager of the music and piano departments of Mosler, Bowen & Cook, a music house in Mexico City, was in New York last week on a short stay. In an interview with a representative of MUSICAL AMERICA, Dr. Stempel said the new opera house in Mexico is well under the way, the builders having completed the iron structural work.

"I believe that I have discovered a composer who will soon make his mark," said Dr. Stempel. "Hans Schrempel is his name, and he is a native German, although he has been identified with our Mexican musical life for some time. He has composed an opera in which Andreas Dippel, of the Metropolitan, has expressed considerable interest, and on Mr. Dippel's return the work will be given a hearing. It is a romantic-historic opera, the libretto of which was written by the composer, and it is so full of exquisite melody that I am certain of its success."

Victor Herbert's New Opera

"Algeria," a musical comedy by Victor Herbert and Glen MacDonough, opened at the Broadway Theater last week and the critics were unanimous that if it is to succeed it must be on account of its tuneful melodies, as its plot amounts to little. The music, indeed, is exceptionally good, and in some of the numbers there were those who thought they had made that same old discovery—a rival to the "Merry Widow."

Referring to Ida Hiedler, who has seen over twenty years of "active service" at the Royal Opera, Berlin, Philip Hale remarks that "in Germany 'active' is synonymous with 'violent' when there is talk of the vocal operations of dramatic sopranos."

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ECHOES OF MUSIC ABROAD

ONCE more the principal opera houses of Europe are running full time in the first enthusiasm of a new season. At the Berlin Royal Opera, which was reopened with "Tristan und Isolde" on August 20, the first four months of the year promise to be the most interesting.

The first special display having been made with the sumptuous revival last week of the Assyrian ballet "Sardanapalus," in which the Kaiser, with Prof. Delitzsch as his right-hand man, tried to interest scholars of various nationalities, the rehearsals for the five hundredth performance of "The Marriage of Figaro," with the original recitatives, are now engrossing attention. Conspicuous in the newly arranged cast will be Emmy Destinn, Frieda Hempel, who has been singing at the Munich Mozart Festival and in Bayreuth, the admirable Paul Knüpfer and Rudolf Berger. Following this Puccini's "La Bohème," newly cast, with Geraldine Farrar as *Mimi*, will be staged.

The first novelty of the season will be Smetana's "Dalibor," which will be produced at the instigation of Emmy Destinn, who is a countrywoman of the composer and intensely patriotic. Destinn, of course, will have the principal feminine rôle, that of *Milada*, with Ernst Kraus as *Dalibor*, her tenor lover. The work has never been regarded as on the same level as "Die verkaufte Braut," but it will undoubtedly be heard to better advantage in this case than ever before.

In the latter part of October Berliners will crowd every available nook and cranny of their opera house to catch an echo of Caruso's voice. The Italian tenor will make three appearances, as *Radames* to Destinn's *Aida*—a combination New York will hear later in the season—as *Canio* to Miss Farrar's *Nedda*, and as *Lyonel* to Fraulein Hempel's *Martha*.

In November the one-act *opéra comique* "Versiegelt," by Leo Blech, one of the Royal Opera conductors, will have its premiere, and in conjunction with it Raoul Laparra's "La Habanera," in a German translation. Finally for December an entirely new production of Gluck's "Iphigenie in Aulis," as retouched by Richard Strauss, is scheduled. For the second half of the season Goldmark's "Ein Wintermärchen," based on Shakespeare's "A Winter's Tale," is promised, likewise a revival of Méhul's music drama "Joseph in Egypt," a work that has had a place in the répertoires of many of the German opera houses for the last sixty years, though it has never found favor in the composer's home country.

LATE in the month Luisa Tetrazzini will return to England to undertake a concert tour, for the first time in her career, and so to extend her English public. Fourteen cities and towns in England and Scotland will be visited between September 28 and October 23, the itinerary of the tour running thus: Brighton, Bournemouth, Cheltenham, Birmingham, Leeds, Sunderland, Edinburgh, Aberdeen, Glasgow, Newcastle, Manchester, Liverpool, Bradford and Sheffield. At each of these places she will sing the same three selections, the "Ah, fors'è lui" aria from "Traviata," Tosti's "Serenade" and the Polacca from Thomas's "Mignon."

The Lady of the Lofty Lilt is an enthusiastic sightseer. She is said to be looking forward eagerly to her first visit to Scotland and Edinburgh, as also to extending her acquaintance with England's scenic beauties. Immediately after her last

concert she sails for New York, to be in readiness for the Manhattan's opening night on November 9. In the company with which she will tour the English provinces will be the Misses Carbone, the Buffalo girls who have made a specialty of vocal duets.

It may be mentioned that Tetrazzini has already been signed for the next Spring season at Covent Garden.



COMPOSER AND PRINCIPALS OF "LA HABANERA"

One proof of the merit, or, at any rate, the appealing power of Raoul Laparra's "La Habanera," produced at the Opéra Comique, Paris, last season, lies in the interest being evinced in it by the directors of the leading opera houses in other European centers. In Germany both Berlin and Frankfurt-on-Main will hear it this season, and Felix Weingartner likewise has secured it for the Vienna Court Opera. Needless to say, it will be staged in most of the smaller French cities. In the accompanying illustration M. Laparra is seen seated at the table, while grouped about him are, from left to right, Thomas Salignac, the tenor; Mlle. Demellier, soprano, and Paolo Seveilhac, baritone, who had the three principal rôles in the Paris premiere. In the Metropolitan production this season Jean Noté, who comes from the Paris Opéra, will have the baritone rôle of *Ramon*.

PRELIMINARY particulars of the twelve concerts the London Symphony Orchestra is to give in Queen's Hall this season appear in the last issue of the *Musical Standard*. Most of the duties of conducting will be borne, as usual, by Dr. Hans Richter, who will take charge of seven. Of the remaining five Arthur Nikisch will direct three and Wassily Safonoff and Emil Mlynarski, the new Russian conductor, one each.

On December 7 Sir Edward Elgar's new symphony will be given its first performance in London, and the program also contains Dvorák's Symphonic Variations. For the concert of February 15 the Sheffield Choir will go to London to sing in Beethoven's Choral Symphony and also in a new

work, "The Annunciation," by Alick Maclean. The soloists will be Agnes Nicholls, Edna Thornton, Philip Brozel and Robert Burnett. Dr. Richter will, of course, conduct this concert.

On March 1 there will be a novelty in the shape of a scena for baritone, "The Ballad of the Bird-bride," by W. H. Bell, the soloist being Charles W. Clark, the American baritone. On May 8 Nikisch will conduct Bruckner's Second Symphony, and on May 20, Dyson's Symphonic poem, "Siena," is on the program. On May 27 Tschaikowsky's "Manfred" Symphony will be played.

with the local undertaker as footman," she writes. "He was garbed in the usual funeral suit of black, but he had substituted a white tie, in order to relieve the situation somewhat, and, evidently with a desire to dispel any morbid impressions, he commenced to whistle a selection of the most cheerful tunes he knew while he held the door open for us and helped us into the carriage."

The last letter Mme. Butt received before leaving Australia was from a female admirer, who pointed out that the concert dresses the singer had been wearing would probably be useless to her and suggested, therefore, that one should be sent to her, "as she was going to a party the following week, and had nothing suitable to wear."

BERLIN'S annual—or is it semi-annual?—"official" announcement regarding the long-discussed new Royal Opera House in the German capital has just been published. This latest bulletin offers assurance that the project will be undertaken at an early date. It seems now to be definitely settled that the new building will be erected on the site of the present Kroll's Theater, otherwise called the New Royal Opera Theater, opposite the Reichstag building. The sum of \$3,750,000 is to be appropriated for the purpose by the State of Prussia and the city of Berlin. As equivalent, Berlin will assume control of the old—in other words, the present—opera house on Unter den Linden, which will be preserved in its present outward form and serve as an auditorium for special municipal festivities.

The *Allgemeine Musik Zeitung*, echoing the opinion of a public made skeptical by repeated postponements and an extravagant expenditure of what is elegantly termed "hot air" in colloquial American, remarks that a great deal of water will flow under the Spree bridges before the Royal Opera has a new home.

ENGLISH visitors to Ostend were flattered the other evening by a special Elgar program at the Kursaal devoted exclusively to the works of their celebrated countryman. Ostend, as is well known, spends more money for its Summer music than any other European resort, with the result that many of the highest-priced artists appear there during the season, while prominent composers of various nationalities come to direct one-night festivals of their works.

Sir Edward had crossed the channel to wave the bâton, and the program opened with the overture "In the South," followed by the "Sea Pictures." The suite, "The Wand of Youth," ended the first of the two parts, and the Orchestral Variations formed the initial number of the second. Several of the Elgar songs were contributed by Tilly Koenen, the Dutch soprano, and the evening ended with the "March of Triumph" from "Caractacus."

IT is an old yarn, but M. A. P. gives it space, and perhaps there still may be two or three "hero" worshippers in remote corners of the country upon whose ears it will fall with the charm of novelty. Here it is, then in the English paper's picturesque language:

"The story of how Mascagni's *Intermezzo* was given to the world is a very interesting one. When he (the composer) first married, he and his wife were almost penniless, and had the greatest difficulty in keeping the wolf from the door. In despair, Mascagni sat down, determined to do or die, and after weeks of continual work, composed the music of 'Cavalleria Rusticana.' He sent the score to a pub-

[Continued on next page]

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lisher in an agony of trepidation, and all hope seemed taken from him when, shortly afterwards, his beloved music was returned to him. Things had reached a serious pass when one day he heard that a money prize had been offered by an Italian newspaper for the best two-act opera, and, with tears in her eyes, his wife begged him to try and win it with the rejected work.

"Mascagni was so upset at his failure, however, that at first he would not consent to enter 'Cavalleria Rusticana' for the prize; but in desperation he at last gave in, and after a frugal meal took the rejected score from a drawer, and began to look through it. Then it was that the inspiration of his life came to him, and with feverish fingers he wrote out the world-renowned Intermezzo, which he added to the opera, and which has since made his name known throughout the length and breadth of Europe.

"But when it was finished despair again seized him, and he flung the Intermezzo into the fireplace. Luckily for the world, his wife came in at that moment, and was just in time to save the precious manuscript from the fire. In due course, 'Cavalleria Rusticana' was sent to the committee chosen by the newspaper to judge of the best opera sent in; and no sooner had the Intermezzo been played by the orchestra than it was unanimously decided to give Mascagni the prize."

THE experiment of giving an open-air performance of "Siegfried" in the natural theater at Canteret, in the South of France a few weeks ago, proved satisfactory to everybody concerned. With the exception of the *Siegfried*, otherwise Dr. Stolzenberg, a tenor especially engaged from Vienna for the part, and who naturally used the original language of the text, all of the rôles were sung in French. The majestic Féia Litvinne was to have been the *Brünnhilde*, but at the last she withdrew and her place was taken by Lina Pacary of the Théâtre de la Monnaie, Brussels. The audience numbered over 5,000 visitors from Paris and the Southern districts. J. L. H.

Alexander Henneman, the well-known pianist lecturer, of St. Louis, has returned from a Chautauqua and Summer school lecture trip through the South. He had great success, and will make another trip during the Winter.

ONE OF GERMANY'S FAVORITES COMING

Leonore Wallner Will Illustrate Art of Song Interpreter in Recital Series

One of the most interesting of the new artists to be heard in this country this season will be Leonore Wallner, a young German singer who has distinguished herself by her intimate interpretations of the best specimens of the song form.

Fraulein Wallner, who is the daughter of a prominent piano pedagogue of Leipsic and is said to combine a magnetic personality with her exceptional musical gifts, was prepared for a career in opera by Julius Hey, but after hearing Dr. Ludwig Wüllner in one of his song recitals for the first time, five years ago, she immediately abandoned all aspirations to the stage and decided to devote herself to the intimate study of the *Lied*. She has penetrated into the depths of this art, and her recitals have attracted widespread attention among her critical countrymen and in England.

Her programs are rare examples of the art of program-making. In delving into the song treasures left by Beethoven, Schubert, Schumann and the other masters she avoids the hackneyed favorites and seeks to reveal the unsuspected beauties of the unfamiliar compositions, restricting herself to no limited range of expression, as with gay, rhythmic folksongs she is quite as much at home as, for instance, with Brahms's "Ernte Gesänge."

One of her Brahms programs illustrates the unusual nature of what she offers her audiences. Seven "Lieder von Daumer"—"Die Kränze," "Liebesglut," "Von waldbekränzter Höhe," "Wenn du nur zuweilen lächelst," "Es träumte mir, ich sei dir teuer," "Ach, wende diesen Blick" and "Nicht mehr zu dir zu geh'n, beschloss ich"—are followed by "Murray's Ermordung," "Sonnet from the Thirteenth Century," "Vom verwundeten Knaben," "Mädchenfluch," "Von ewiger Liebe" and "Klage." At the end are placed the four "Ernte Gesänge."

English critics have vied with their German confrères in reviewing Fraulein Wallner's work in the most favorable terms.



LEONORE WALLNER

New German Lieder-singer Who Will Make Her First American Tour This Season

After one of her last recitals in London the *Daily Telegraph* remarked, in part: "Her voice is of beautiful and sympathetic quality, and over and over again the expression of her ideas in the matter of interpretation showed how excellent is her taste."

This artist is being booked by M. H. Hanson for a long list of recitals in the

principal cities of the country. Besides giving the program already referred to, she will introduce the latest novelties by Gustav Mahler, Claude Debussy, Streicher and Vriesländer, including the latter's cycle "Pierrot Lunaire," set to the poem by Giraud, and another feature of her recitals will be some Japanese songs, with which she recently scored a success in London.

AMERICAN CONSERVATORY PLANS

Chicago School of Music Announces Opening of Its Departments

CHICAGO, Sept. 7.—The twenty-third season of the American Conservatory of Music will be inaugurated on Thursday. The new instructors engaged by the conservatory will be as follows:

Singing, Mrs. Karmena Joplin, Howard Preston; violin, Ramon Girvin; cello, Robert Ambrosius; composition, Daniel Protheroe; harp, Enrico Tramonti; school of acting, Hart Conway, Mrs. Hart Conway; vocal expression and physical culture, Mrs. Edna McCloud.

The Normal Training Course has been arranged for the benefit of teachers and advanced students who are fitting themselves for the teaching of small children, according to the system followed at the conservatory. The course includes a series of weekly lectures by Jeanette Loudon on various subjects, including, also, a class in technique, touch and tone.

The Children's Department will open Saturday morning, September 26, and the teachers' classes will begin Saturday morning, October 3.

Borghild Balstad, a dramatic soprano of St. Paul, recently appeared in recital with D. F. Colville, baritone, at the Dellwood clubhouse before an audience representative of St. Paul's musical and social circles. Miss Balstad is a young Norwegian singer, schooled under celebrated teachers abroad and in America.

Monica Dailey, the pianist who will be heard in Buffalo, N. Y., several times this season, is spending her summer in the Adirondack Mountains, accompanied by her mother and sister.

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TYROLEAN TRAGEDY TO BE SUNG AT THE METROPOLITAN

Peasant Passions Portrayed in Unfamiliar "La Wally" by Catalani

One of the novelties to be produced at the Metropolitan this season is "La Wally," the last work of Alfredo Catalani, the Lucca composer, who died before receiving the recognition that was his due.

Although "La Wally" met with some success upon its first production at La Scala, Milan, in January, 1892, it was also fiercely criticized, and it failed to find a place in the established repertoire of modern Italian operas until after its author's death, which occurred in August, 1893.

In fact its ultimate great success in Italy was due to Arturo Toscanini, who was a close friend of the composer. He it was who gave the work in the Spring of 1904 in Buenos Ayres, where it was received with such enthusiasm that the following year it was revived at La Scala, and not only it, but the composer's earlier opera, "Loreley," both works meeting with tardy but undoubted recognition.

Since then both works have been given in many Italian cities with equal success. In view of Toscanini's efforts on its behalf, it is singularly fitting that the first American production of "La Wally"—the name is accented on the second syllable—should be under his baton.

This opera, written in four acts, is based upon the novel of the same name by von Hillern, and the libretto is by Luigi Illica. The scenes are laid in the upper Tyrol, in the early part of the nineteenth century. There are seven principal characters, besides choruses of Alpinists, shepherds, hunters and peasants.

Wally (soprano) is the only daughter and heiress of Stromminger (bass), in his youth a mighty hunter. As the curtain rises on a scene outside his cottage in Hochstoff, he is seen sitting in the midst of a group of neighbors, assembled to celebrate his seventieth birthday. Vincenzo Gellner (baritone) fires at a target with such true aim that the old man compliments him, at the same time alluding scornfully to the boasted marksman of the neighboring village of Sölden, one Hagenbach by name (there is not much good will between the two villages). Walter, a boyish zither player (light soprano), sings a charmingly characteristic Tyrolean song, with a yodel-like refrain, which he declares he has learned from Wally. Then a group of hunters from Sölden, Hagenbach (tenor) among them, come on the scene, the latter displaying triumphantly the skin of a bear which he has killed in single-handed combat. His boasts irritate Stromminger, who declares that in his day he was a far greater hunter. The two quarrel. Stromminger taunts Hagenbach about his father, and finally the younger knocks the old man down just as Wally dashes on the scene.

All leave the stage but Wally (who gazes after Hagenbach until she, too, goes into her house), Gellner and Stromminger. When the two men are alone Gellner tells the father of his suspicion that Wally loves Hagenbach, and that his own love for her is therefore vain. Furious, the father promises his daughter's hand to Gellner, and when the girl returns and refuses to marry him, turns her from her home. She leaves for the mountains, young Walter volunteering to accompany her, and the curtain falls as the villagers are singing an "Ave Maria."

Act II shows the piazza of Sölden.



SCENE FROM CATALANI'S "LA WALLY"

Wally's father is dead, and she is now wealthy, but shows favor to none who would win her love, and so is considered a cold and heartless maiden. It is the festival of Corpus Domini, and the villagers are all in gala attire. After a brief overture, imitating bells, there is a gay chorus. The Messenger of Schnals (bass) is seated among the others, laughing and talking with pretty Afra (mezzo-soprano), the innkeeper. Here, too, come both Hagenbach and Gellner, and the former seems in high favor with Afra. Walter, too, comes in most festive array and defends those who jeer at Wally as cold and a flirt.

Finally she, too, appears. The Messenger teases her and asks her if she would be willing to dance the famous dance of the kiss, in which the victor may claim a kiss as his reward, since Wally has boasted that she has never been kissed save by the sun and breezes, and she scornfully replied that she would. Left alone with Gellner, the latter again urges his love, and when Wally repulses him, declares that she is in love with Hagenbach, but that he loves Afra. Furious, the girl refuses to listen, but when Afra comes in answer to her summons to fetch her wine, Wally insults her just as the villagers come out of the church. Hagenbach promises to avenge Afra, and wagers, unknown to Wally, that he will win a kiss from the latter. When later he therefore challenges her to the dance she consents. The Messenger has overheard the wager.

The dance, a graceful Ländler, begins, and many couples participate, but finally only Wally and Hagenbach are left. The Messenger meanwhile has told the others of the wager. But by this time Hagenbach has quite forgotten it, and, overcome with love for Wally, tries to persuade her to give him the kiss, declaring his love for her. As she has long secretly loved him, she finally yields, and then the mocking outcries of the spectators tell her of what she now believes a cruel jest. As they mock her she turns to Gellner, and drawing him aside, asks him if he loves her. He says always, and she then tells him that she wishes Hagenbach's death, and the curtain falls.

The scene for Act III is divided. On one side is Wally's room, on the other a street in Hochstoff, and along this street pass villagers returning from the Sölden festivities. Walter and Wally enter the house and outside the Messenger, half-intoxicated, passes singing. Wally begs Walter to leave her alone, and he goes. She then overhears the Messenger tell Gellner that Hagenbach is in the neighborhood. When the former departs Gellner extinguishes a lamp which lights the dangerous path along

which the other must come, but this Wally does not see. Gellner lies in wait and Hagenbach comes along the path, driven to seek out Wally and tell her that he loves her, but Gellner rushes on him in the dark and makes him fall over the narrow parapet into the abyss below. He then knocks at Wally's door and tells her that Hagenbach lies dead in the chasm. Horrified, Wally rushes out and Hagenbach's voice is heard from below calling for help. Gellner disappears as villagers come on the scene, among them Afra, but it is Wally who climbs by a steep path down into the abyss and finally she is drawn up by ropes and holds Hagenbach, senseless, but alive, in her arms, and the curtain falls as the crowd acclaims her heroism.

Act IV shows Wally's lonely hut on a mountain top. Walter is trying to persuade her to return to her village home, for it is Christmas time, and the mountains are covered with snow. She refuses, but bids him go, and finally he reluctantly departs. As she sings to herself with a yodling refrain, Hagenbach's voice is heard calling to her. He appears and tells her of his love, and how he has long sought her. As they embrace the sky becomes overcast and the wind rises, but they do not heed until the whole scene has grown dark. Then Hagenbach finds that the path has disappeared. He descends cautiously and finally bids Wally descend by the rocks to where he stands, but even as he calls an avalanche sweeps down upon him, burying him. Wally, overcome with despair, throws herself over the precipice with outstretched arms calling to him.

The music is intensely modern, richly harmonized, and should make a strong appeal to the Metropolitan public.

ELISE LATHROP.

Pittsburg Musician Returns

BERLIN, Sept. 1.—George J. Morgan, who has been in Berlin the last three years studying piano with José Vianna da Motta and organ with Arthur Egidi, of the Royal High School, returned to Pittsburg last month. Together with his organ and piano work he studied harmony and composition here with Leopold Behrends and church music under Kapellmeister Max Wolfheim. He will open a studio in his home city.

J. M.

Karl Goldmark is rewriting his opera, "Götz von Berlichingen," which, in its new form, will be given in Vienna and Berlin next year.

CLEVELAND SINGERS TO GIVE "BOHEMIAN GIRL"

What the Musicians of the Ohio City Are Doing—Wm. Harper Engaged for "King Olaf"

CLEVELAND, O., Sept. 7.—Preparations are now under way for a big operatic production of the "Bohemian Girl," to be given in this city some time in December. There will be a large chorus, carefully selected from various singing societies, church choirs and advanced pupils from the city and nearby towns. The principals will be a number of well-known local and other artists who have been asked to give their services. Such artists as Lila P. Robeson, the contralto, and Francis J. Sadlier, the baritone, will assist in making this benefit for the St. Alexis Hospital a financial success. This will be the last appearance in public of Mr. Sadlier previous to his trip to Europe.

Charles S. Burnham, of this city, is the composer of "The Onset," a battle song now being sung by Cecil Fanning, the baritone.

Johann H. Beck, one of the best known musicians in this vicinity, and for a number of years a leader of the Cleveland Orchestra, is now engaged in additional orchestra work. He is directing the Elyria Concert Orchestra, of Elyria, O., a new organization with some thirty-five members. Besides this, Mr. Beck is directing the Pilgrim Orchestra Club, which contains a mixed membership of forty-five.

A. H. Hurd, the vocal teacher, has been spending his vacation on the Lakes in his motor boat, *Muskoka*. Myron G. Patch, the mandolin and guitar teacher, reports a bright outlook for his school for the coming season. The Harmonic Club has decided to give its two big works this season at Gray's Armory. This will enable it to accommodate almost twice as many patrons as heretofore. Word has been received that Ivan Francisci and wife have arrived at Bremen. Mr. Francisci has gone abroad to study cello with Anton Hekking. L. Drew Mosher, for years prominently identified with music here, in the capacity of vocal teacher, has left, to take up his residence in Cincinnati.

Henry Uhl, a promising young baritone and teacher, is to be married to-day in Michigan, and will go abroad immediately and stay until Christmas.

Frederick A. Williams, the teacher and composer, has opened his studio for the Fall season. The teachers are gradually coming back from vacations, and soon all studios will be in a flourishing condition again. Sol Marcossin, violinist, has returned from Chautauqua. Maude Williams has accepted the position as contralto at the Euclid Avenue Christian Church.

Margaret E. Upcraft, of New York, and a guest of Mrs. Mortimer Lawrence, last week received from William H. Taft his photograph, given with permission for use on the title page of a new composition which she has written, to be called the "Taft March," and dedicated to Mr. Taft. Miss Upcraft is a pianist and composer, and has charge of the music department of Misses Bangs and Whiton's school in New York City.

The Harmonic Club has booked William A. Harper, the basso, as one of the soloists in "King Olaf," on January 21.

In accordance with a papal decision, a great organ for which plans were made several decades ago is now to be placed in St. Peter's, Rome.

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The Hartford Conservatory of Music opened for the eleventh season, Tuesday, September 8, under the direction of W. V. Abell.

Fritz Krull, the Indianapolis baritone, announces a series of James Whitcomb Riley programs and miscellaneous song recitals for the coming season.

J. P. Palmer, organist of St. Paul's Episcopal Church, Lewiston, Me., has returned from the West, where he has been examiner for the Toronto Conservatory of Music.

The outlook for the Salt Lake Choral Society is said to be very promising. The list of singers is filled out, and all appear to be taking up the work in an enthusiastic manner.

Heinrich Hammer, conductor of the Washington Choral Society, and the organist and director of the Pro-Cathedral Church of the Ascension, has returned from a month's camping trip in Maryland.

N. L. Corey, a prominent organist of Detroit, Mich., attracted a large audience recently with an illustrated lecture dealing with grand opera and including several selections of celebrated singers in phonograph records.

The Clef Club, of Buffalo, N. Y., Alfred Jury, conductor, is arranging fine programs for its two concerts this season. A soloist at one concert will be Fannie Bloomfield-Zeisler. Mme. Zeisler has not played in Buffalo for several years.

Sophie Brandt, prima-donna of "The Waltz Dream" company, appeared on Thursday, September 3, as the *Sultana*, in "Algeria," having assumed the part on forty-eight hours' notice, rehearsing sixteen hours a day. Ida Brooks Hunt was indisposed, with bronchitis.

The American Violin School of Chicago announces the following faculty for this season: Joseph Vilim, violin and director; Julius Brander, violin and harmony; Richard J. Vilim, violin; Melvin Martinson, violin; Harry J. Dunham, viola and musical history; Day Williams, violoncello, and Mark Vilim, accompanist.

Louise Faxon, of Memphis, Tenn., has been one of the most popular of the young women pianists at Chautauqua, N. Y., during the Summer. Her sister, Rita-Faxon, as a vocalist, has been studying in Europe, and is to become a student of Mme. Galski. She was originally a pupil of Frank Ormsby, in Chattanooga.

Mary Morgan, of Columbus, Miss., has been placed at the head of the music department of the State University in Oregon. For some years Miss Morgan has been actively engaged in the upbuilding of music in Columbus. This Summer she has been studying in Chautauqua, N. Y., with William H. Sherwood, the pianist.

The wedding of Charles Horace Clark, of Meriden, Conn., son of Mr. and Mrs. Horace S. Clark, of No. 108 Liberty street, and Celia Judkins, of Lynn, Mass., took place in Lynn last week. Mr. Clark is a singer of promise, well known in musical circles in and around Boston, besides having a large number of pupils in Meriden and vicinity.

Townsend Fellows, the New York teacher of singing, announces a special equipment course for singers, the schedule consisting of seven lessons each week from October 1 to the last week in May. The Spring examination will take place in May, when the pupil with the best rating will receive a diploma for tuition for the following year's work.

Ella Bachman, the New York soprano, who was a pupil of Abbie Fridenberg, Car-

negie Hall, New York City, has returned to Chicago after a season with Krell's Band. Before starting out on this engagement Miss Bachman filled a number of concert dates with her own company, the Metropolitan Concert Company, composed of a harpist, violinist, pianist and herself.

Louise Hoffmann, of Chicago, who has been filling the position of soloist in the First Presbyterian Church at Lockport, N. Y., during the Summer, has returned to the Windy City, to resume her studies under Karlton Hackett, of the American Conservatory. Her daughter, Louise, who is only nineteen years of age, has also done exceptionally good work at the Lockport church during the Summer.

Nina Morgana, of Buffalo, leaves on the first of October for Italy, where she will spend two years cultivating her soprano voice under some of the best Italian teachers. On Wednesday evening, September 22, a recital will be given by the young singer at Holy Angels Hall. A number of leading musicians of the city have offered to assist Miss Morgana, and make the recital one of the best musical events of the early Autumn.

Marguerite Banks, of Los Angeles, Cal., singing under the name of Margherita Namara, made her operatic debut in Genoa, Italy, recently. She appeared as *Marguerite*, in "Faust." After extended study here, Miss Banks left Los Angeles for Italy little more than a year ago. Her teacher there has been the well-known Sebastiano Breda, and she will sing, in her present Genoa engagement, principal soprano rôles in "Faust," "La Bohème," "Tosca," "Cavalleria Rusticana," "Il Trovatore" and "La Traviata."

The Nordica Concert Quartet, of Washington, D. C., consisting of Walter T. Holt, M. Elizabeth Tiffany and W. A. Morsell, of Washington, and Harriet Cleveland Westcott, of Boston, has returned from their tour along the Canal Zone. The party sailed from New York July 28, arriving at Cristobal August 3. Eight concerts in all were given, at Cristobal, Gorgona, Empire and Culebra. Returning, the party arrived in time to prepare for the coming season's work with the Washington Institute of Music, of which Mr. Holt is director.

The Orpheus Club of Salt Lake City is making special preparation for the opening of its season of recitals. The first recital is set for October 15, the place of which is yet to be determined. The management

has arranged with five noted artists from the New York Metropolitan Opera House to assist the club, viz., Riccardo Martin, tenor; Josephine Jacobi, contralto; Marie Rappold, soprano; Giuseppe Campanari, baritone. Herr Rosenstein, as conductor, will be with the visiting artists. Selections will be given from the grand operas, and the Orpheus will also appear on the program.

A new musical institute in Los Angeles, Cal., is the Birdsall School of Music, which has just been established, under the direction of Jeanette Birdsall. Miss Birdsall, who is the possessor of a degree in music study, comes from the Chicago Conservatory and from several other prominent institutions. In her school she will have charge of the piano and pipe-organ departments. Oskar Seiling is head of the violin department, while other principals are Margaret Goetz, voice; C. S. DeLano, mandolin and banjo; Ethel Olcott, guitar, and Mrs. Mae S. Tupper, expression and physical culture.

The Oak Park chamber music concerts of Chicago have become notable affairs. Two programs of concerted music for wood-wind instruments will be given this season under the direction of A. Barthel, the first oboist of the Thomas Orchestra, and will include quartets, quintets and sextets by members of the orchestra's wood-wind choir. Two concerts will be given by the Kneisel Quartet, and a fifth program will be given by a pianist and violinist. The concerts will take place at the Warrington Opera House, under the auspices of the Oak Park Chamber Music Association. E. M. Latimer, music critic of the *Chicago Journal*, will write the analytical programs.

Several new names appear in the catalogue of the Washington College of Music for the coming year. The Examining Board consists of Sydney Lloyd Wrightson, Samuel M. Fabian, Wilberfoss C. Owst, Frances Thomas Gordon and Myra D. Chittenden. Mr. Wrightson is the president and director and Mr. Fabian the dean. The faculty includes, in addition, Maria Lee Goodwin and Vera Ione Murray, piano; Myra D. Chittenden, violin; Andrea Coda, clarinet; Carl Neumann, French horn and double bass; Henry Jaeger, flute; Dore Wolfsteiner, violoncello; Andre Galopin, cornet and trumpet; Carl Otto, trombone and tuba; Alys Bentley, normal course; Wilberfoss G. Owst, theory; Eugenie Liebschutz, French; Signora Chiaventoni, Italian; Arthur Schoenfeld, German; Charles Schroeder, drums and tympani, and Donna Elizabeth Riegel, accompanist.

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As to Mrs. Howe's Hymn

President Roosevelt's suggestion that "The Battle Hymn of the Republic" be made the national anthem of the United States is, the *Syracuse Post Standard* thinks, quite impracticable, for the reason

that the hymn is "unsingable." It says further:

"Just before 'Uncle Remus' died the President wrote a letter to him to make a suggestion concerning a national hymn. He says that as 'Dixie' stands alone among tunes, so we have in Julia Ward Howe's great 'Battle Hymn of the Republic' the very finest and noblest battle hymn possessed by any nation of the world. Every American ought to learn the Battle Hymn. It ought to be adopted as the national anthem. These are the President's sentiments, as printed in *Uncle Remus's Magazine*.

"The Battle Hymn is a stately piece of poetry. It is set to the tune of 'John Brown's Body,' and this is one of its stanzas:—

I have read a fiery gospel, writ in burnished rows of steel;
As ye deal with my contemners so with you my grace shall deal;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on!

"Why is it that this poem with the spirited music for which it was written, having been sung throughout the North in the year of its birth, has remained unsung for the 47 years following? Anyone who has joined in informal chorus singing around the family piano or organ, or warbled on the steps of a dormitory or the fraternity house knows why. The thing is simply unsingable. It may be effectively read or spoken; it can't be popularly sung. Compare it with such a line as 'John Brown's body lies a-mould'ring in the grave' or 'I've been workin' on the railway all the livelong day,' or 'There'll be a hot time in the old town to-night,' which was the war song, if there was one, in the second-hand affair of '98, or 'Way down upon the Suwanee River; far, far away,' or

Way down South in de fields of cotton,
Cinnamon seeds an' sandy bottom,
Look away!

"Such words sing themselves. The words of Mrs. Howe's masterpiece have to be seized by main force and dragged through the music. It is magnificent, but it isn't a national song and it never will be one."

Nordica's Mistake at St. Moritz

Lillian Nordica tells of an amusing experience at a certain confectioner's shop at St. Moritz, Switzerland, which all the notabilities during the season are in the habit of visiting about 4 o'clock in the afternoon. Mme. Nordica went there one afternoon, and when the coffee for her party was unreasonably delayed she set out to investigate the cause.

To a man in front of the counter, where every one helps himself to the kind of pastry he wants, she said in German: "Why don't you bring our coffee? I am worn out with waiting."

"Madame," came the reply in the suavest of French, "I would be very glad if I could but I have nothing to do with the place."

He was a Russian count, and in the course of things was presented later.

Grand Opera Houses All Over

[From the New York Sun]

Oscar Hammerstein said yesterday that he had heard from a Chicago matron who was rich enough to build an opera house in that city and was willing to do it at any time a manager came forward. He was approached first in reference to the matter last spring.

"I recognize," he said, "that this is the first result of my building an opera house in Philadelphia, and if that goes through successfully next season there will not be a large American city without its opera house. I did not care, however, to accept

the invitation to go to Chicago until I had been through a trial of one year in Philadelphia. Also, I don't like to have other people build opera houses for me. They want interest on their money, they want the building made profitable all through the year and they trouble the manager in other ways. If I wanted the interest on my investments here and in Philadelphia I would never be able to get through a season. For that reason I don't want to invest anybody's capital but my own."

In addition to "Carmen," which is to be the opening bill in Philadelphia, the repertoire will include "Samson et Dalila," "Thais," "Otello" and "La Sonnambula," in order to show the full strength of the company in the first week.

"Now that it has been proved to the satisfaction of Felix Isman and two hemispheres that a cow is not a wild animal I am going to devote myself wholly to the Philadelphia season. The subscription is already \$254,000 and increasing every day, as the people are returning to town. So the most difficult proposition I have tackled seems to be an assured success."

Another Violinist to Come

LONDON, Sept. 1.—Julius Falk, a violinist of repute in Berlin, Vienna and Prague, has just reached London. He has been

here before for several contract engagements and has played for King Edward. He has signed a contract with Jerome H. Eddy, of New York, for a concert tour in America this season. He has never yet been in America.

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